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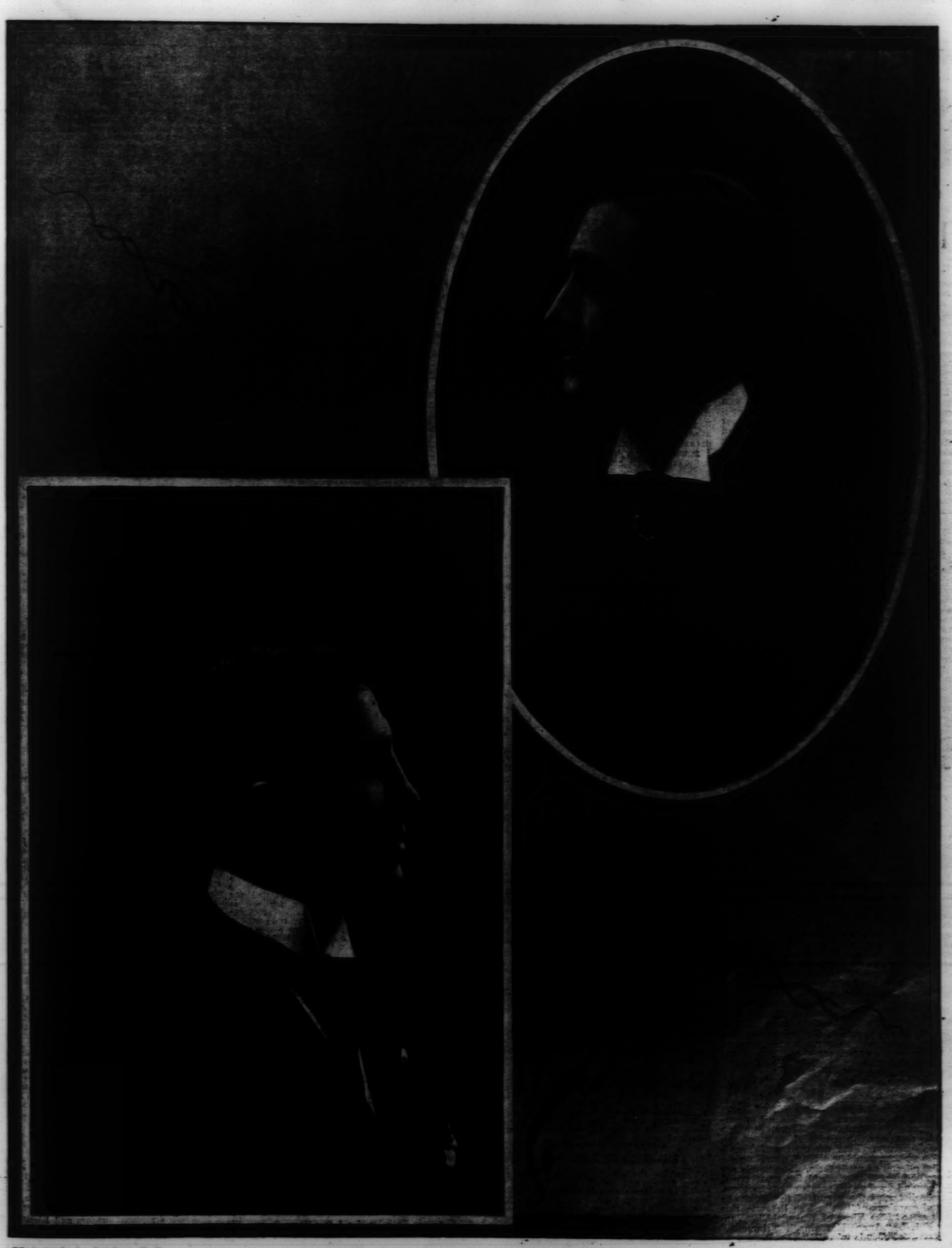

Photographs by Feinberg, N. Y.

FRED BAILEY AND RALPH AUSTIN.

THE MATINEE GIRL

THERE is a lesson in acting, besides a study in temperament, in the late Carl Schurz's Impressions of Rachel, as published in the current number of *McClure's Magazine*.

"Who can describe the witcheries of her gestures and the changeful play of her eyes and features?" Mr. Schurz said. "They in their turn seemed to make the spoken word almost superfluous. There was, of course, nothing of that aimless swinging of the arms, and sawings of the air, and other perfunctory doings of which Hamlet speaks." Here is the lesson in acting: "Rachel's action was sparing and simple. When that beautiful hand, with its slender, almost translucent, fingers moved, it spoke a language every utterance of which was a revelation to the beholder. When those hands spread out with open palms and remained for a moment in explanatory attitude—an attitude than which the richest fancy of the artist could not have imagined anything more beautifully expressive—they made everything intelligible and clear; at once you understood it all and were in accord with her. When those hands stretched themselves out to the friend or the lover, accompanied by one of those smiles which were rare in Rachel's acting, but which, whenever they appeared, would radiate all surroundings like friendly sunbeams breaking through a clouded sky—a tremor of happiness ran all over the house."

And here the study of a rich temperament: "When she lifted up her noble head with the majestic pride of authority, as if born to rule the world, every one felt like bowing before her. Who would have dared to disobey when, the power of empire on her front, she raised her hand in a gesture of command? And who could have stood up against the stony glare of contempt in her eye and the haughty toss of her chin, and the disdainful wave of her arm, which seemed to sweep the wretch before her into utter nothingness?

"It was in the portrayal of the evil passions and the fiercest emotions that her power rose to the most tremendous effects. Nothing more terrible can be conceived than her aspect in her great climaxes. Clouds of sinister darkness gathered upon her brow. Her eyes, naturally deep set, began to protrude, and to flash and scintillate with a truly hellish fire. Her nostrils fluttered in wild agitation, as if breathing flame. Her body shot up to unnatural height. Her face transformed itself into a very Gorgon head, making you feel as if you saw the serpents wriggling in her locks. Her forefinger darted out like a poisoned dagger against the object of her execration; her fist clenched as though it would shatter the universe at a blow; or her fingers bent like the veriest tiger's claws to lacerate the victim of her fury—a spectacle so terrific that the beholder, shuddering with horror, would feel his blood run cold, and gasp for breath and moan, 'God help us all.'

"I have seen her in all her great characters, in not a few of them several times, and the impression was always identically the same, even during her American tour, when the beginning of her fatal ailment had already seized her, and her powers were said to be on the wane. Endeavoring to account more clearly for those impressions I sometimes asked myself: 'But is this really the mirror held up to nature. Did ever a woman in natural life speak in such tones? Have such women as Rachel portrays ever lived?' The answer I uniformly arrived at was that such questions were idle. If Medea, Roxane, Phedre ever lived, so they must have been as Rachel showed them, or rather, Rachel was in her acting happiness, misery, love, jealousy, hatred, revenge, anger, rage—all these things in an ideal grandeur, in their highest poetic potency, in gigantic reality."

I asked Clara Morris what books should be in every actress's library. She said: "Books on technique, of course," but declined to particularize. She continued: "There are a few novels that are an essential part of an actress's library. They are most useful reading for a young would-be actress, providing she studies as well as reads them. The novels are powerful because they stand for great types, distinct and fixed as the points of the compass, yet the list runs the gamut of the great elemental emotions of life." The list was this short one: "The Vicar of Wakefield," "Vanity Fair," "Anna Karenina," "Ramona," "Adam Bede," "Ivanhoe," "The Return of the Native," and Balzac's "Cousin Bette." Arthur Hornblow makes reply to a similar query in the *Theatre Magazine:* "Read Shakespeare's dramas, Ibsen's plays, the lives of the great actors of the past, recent autobiographies and modern dramas by the authors of different nationalities. Dorothy Donnelly named two books as specifics against ignorance of character and technique. They were Sir Henry Irving's "Lecture on the Drama," and Mrs. Jameson's "Shakespeare's Heroines."

David Belasco carries a pocketful of mascots. That which he most prizes he trusts to no uncertain receptacle. It remains among the precious things of romance and tradition to be a Belasco heirloom unto many generations. It is a black pearl pin given him by Adelaide Neilson.

The great manager was a slender boy, with big, wistful eyes and a pensive, haunting personality. In his humble capacity in the theatre where she was playing in San Francisco he attracted her attention. As assistant stage-manager he performed for her some slight services, which the great Juliet wished to reward with a parting gift.

Calling him to her dressing-room on the day she was leaving the city she spread her jewels before him and with an indifferent wave of the hand said: "You have been kind to me. Take one of these, and when you look at it remember that one actress was grateful."

The boy, David Belasco, looked at the flashing diamonds that lay in a prodigal heap upon her dressing table. To take one of them would be to accept a fortune. He looked beyond it to a simple black pearl pin in a rusty setting. "I will take that," he said.

Surprised at her silence he glanced up at her face and saw that it was swept by some great emotion.

"Why do you choose that?" she asked.

"I don't know," he answered. "I thought I should like it."

"Take this instead," and she thrust a diamond pin into his hand.

He went to the train with her and she said as she boarded it at Oakland, "I shall write you."

From Virginia City, Nev., she wrote and enclosed the black pearl pin.

"Your boy's face of disappointment has haunted me," she wrote. "Why did you want the black pearl pin? It was given me long ago. I have had it since the beginning. I feel as though if I part with it something terrible will happen to me, and yet here it is, you weird, strange little fellow. Keep it and remember your friend, Adelaide Neilson."

Miss Neilson finished her tour of America and went to Paris. There she is said to have died, a few months after she yielded up the black pearl pin that had been her mascot.

In the meetings in these reunion days on Broadway gentle, regretful words are being spoken of Charlie Dittmar. Mr. Dittmar was the husband and manager of Florence Bindley and died at the meridian of life. He went to St. Luke's Hospital in March and there wrote me a brave letter about life as it looked through hospital windows. He spoke of the painstaking devotion of nurses and physicians. He told me of how the angles of life seemed to soften under the spell of a long and painful illness. He told of the schooling to patience of pain that was inescapable. He said: "And at such times we learn more than we had ever dreamed of the affection of those near to us. I never knew how much my wife thinks of me until I lay here helpless and dependent upon her kindness."

I have no doubt that the spirit pervading that letter pervaded the subsequent months of pain, and that Charlie Dittmar died as he had suffered, in a great peace and gratitude because he had learned that the realities of the world are tender and lasting.

When Eddie Foy sings Jack Lowitz's song, "O, It's Lovely to Be Single," a striking effect might be produced by flashing a stereopticon view of Eddie, with Mrs. Eddie and the seven Foy children, the famous Foy family photograph.

"O it's lovely to be single,"
Warbles Eddie in his pean to celibacy.
"O it's lovely to be single,
To be gloriously free.
When I ask myself 'May I go out?'
I answer, 'Certainly,'
And if I don't return till morning
They're not mourning there for me.
I have no wife to take my life,
So I take life easily."

J. E. Dodson, the eminent character actor who is to support Clara Bloodgood this season, was a protege of the late J. Lawrence Toole, one of England's greatest comedians.

"Remember these two things, Doddie, my boy," he said to the young man. "Never make up your face. The audience likes to recognize us. And keep away from the tap-rooms."

That Mr. Dodson does not follow advice literally is proven by his standing as one of the greatest make-up artists in the world, and while he does not frequent barrooms, his acquaintance with them is more than a passing one.

From Sconset comes the plaint of a charming leading woman well known to Broadway. The leading woman is trying to rest while not cogitating upon her new part for the opening season. But she proposes, and a pestiferous college youth, sadly affected by moonshine and the music of the waves, disposes. Wherever that leading woman goes in quest of solitude there goes the college youth in quest of the leading woman's society.

With a view to box parties next season she bore patiently with the omnipresent youth for a time. But last week patience burst its bonds.

"May I hold your hand?" purred the white evebrowed lad.

"Yes," answered the leading woman, languidly, "and suck my thumb, too."

THE MATINEE GIRL.

A NEW COMIC OPERA.

Amasis, a new comic opera, libretto by Frederich Fenn, and music by P. M. Faraday, was produced at the New Theatre, London, on August 9. The piece is said to be attractive in both book and music. Ruth Vincent, Rutland Barrington, Norman Salmon and Whitworth Mitton have the principal roles.

CHANNING POLLOCK MARRIED.

Channing Pollock and Anna Marble, a newspaper writer and editor, were married at Toronto, Canada, on Aug. 9, and are spending their honeymoon on the lower St. Lawrence. Mr. Pollock and his bride have been friends for several years.

THE KREUTZER SONATA.

The production of The Kreutzer Sonata, with Bertha Kalich, under the management of Harrison Grey Fiske, will take place at the Lyric Theatre on Monday evening, Sept. 10.

ACTORS AS PLAYWRIGHTS.

The Stage as a Literary Educator—Numerous Players Noted as Dramatic Authors.

I am afraid that one of our numerous sins against the stage is a failure to recognize its power as an educator, in a literary as well as in a pictorial way. Without research through the annals of the past, for which this little weekly chat gives neither space nor time, just think of the members of our guild, in our own day and generation, who have furnished the stage with good material in attractive vehicles for drawing the public to us.

Dion Boucicault was an actor, I think, before he was a writer for the stage. It will be generally conceded that the stage must have furnished him with the inspiration for his themes. We should not allow ourselves to fall into that old, old charge against Dion Boucicault, that he used other authors' brains for his themes. So does every other writer. There is nothing new under the sun; there are only seven bases for all literary subjects, and all writers, from the time of Shakespeare to the present, have gone to authors who had preceded them for their plots. They all have taken and they all do take one of the old, old subjects which are always new. They put a new, fresh garment on it and present it to the world as their own.

Then, contemporary with Boucicault, was John Brougham. Brougham was the pioneer of Burlesque. As far as I remember it and am able to compare it with the burlesques of to-day, Pocahontas was far and away the best burlesque I ever heard or saw. Lester Wallack gave the stage much valuable material. At the very head of his work must be placed Rosedale. Rosedale is a dramatization of a serial novel, which ran for many months through the pages of one of the important magazines, and was entitled "Lady Lee's Widowhood." Then there was Laura Don. She was not only a beautiful woman, whose presence was a boon and whose conversation corruscated with gems of charm and wit, but a writer of facility, ease, and grace. Her literary mantle would seem to have fallen upon the shoulders of her son, John MacDonough, who has inherited her literary gift, and thus he proves himself to be the worthy son of a talented mother.

Harry Edwards, who was connected with the California theatre during the days of its glory, and who, during his last years, was associated with the theatres in New York, was addicted to literature. George Fawcett Rowe was another actor who made several important contributions to the literature of the stage. Olive and Celia Logan, sisters of Eliza Logan, who, in her day, was a brilliant actress, besides being fine actresses, themselves were both brilliant writers. Fay Templeton, a brilliant woman, is a writer of no mean ability. Mrs. Fiske is almost as great a writer as she is an actress. I say *almost*, but she is so phenomenal, so magnetic, so forceful, and so true as an actress that to make any comparison between her work in that sphere and in any other would be an injustice to her great dramatic art. Alice Johnson is not only a charming and brilliant actress, but a writer of songs and a composer of the music that enriches them. George Cohen is a clever writer of musical farces. Clara Lipman is a writer of more than average ability in the line of comedy. May Irwin has compiled a cook-book; Mrs. Gilbert wrote her autobiography; Lillian Burkhart writes her own sketches. Grant Stewart is a writer of facility and grace and possessed of a very brilliant wit. Henry Miller's literary work is worthy to take first rank. Milton Royle is as distinctly a writer as an actor, and in both fields of work he has proved himself master of his craft.

Thus it will be seen that the stage is not only a school of grace and beauty, but also a cradle where literary genius is born and nourished. This little record of our literary comrades would surely be incomplete if it omitted Leo Ditrichstein, a distinctly clever writer as well as a finished actor. Edward Harrigan, whose plays, all his own work, are full of mingled pathos and humor, stands in the front rank both as player and playwright.

Let us players, then, recognize our added gratitude to the play-house for the inspiration it furnishes in these two fields.

ROSE ETTINGE.

FRED BAILEY AND RALPH AUSTIN.

The first page of this week's MIRROR shows the pictures of Fred Bailey and Ralph Austin, two of the cleverest comedy acrobats now before the public. They have just finished a tour of six months in the West, during which they have played the leading theatres and some of the more important parks in which only the best attractions are offered. Their established reputation as funmakers caused the local managers to place them in the headline position in a majority of the places played, and they justified this distinction by giving a performance that was pleasing alike to managers and public. Both men are clever comedians and pantomimists, as well as acrobats of the first class, and their foolery is made up of a series of comic surprises remarkable for quickness and originality. They employ several assistants in minor capacities, but the real success of their specialty depends entirely upon their own efforts. Mr. Bailey was formerly the comedian of the team known as Bailey and Madison, and Mr. Austin was the original comedian with the Tossing Austins. It will probably not be very long before the exceptional capabilities of these two eccentrics will be recognized by managers of musical comedy attractions, and there is no doubt that, if given a proper opportunity in a Broadway production, they will make a lasting impression and add to their popularity in an effective way.

MADAME MODJESKA HURT.

Madame Helena Modjeska slipped on the polished floor at a friend's home in Los Angeles on Aug. 8 and fell, striking her face against the sharp corner of a table. Her head was severely bruised and her cheek badly lacerated. The accident compelled her to cancel her social engagements in Los Angeles, and she has gone to San Diego to rest.

ENGAGEMENTS.

Charles J. Toole, by B. E. Forrester, for the genteel heavy in A Midnight Escape.

Mr. and Mrs. Harry J. Jackson (Bertha Julian), with Klimt and Gazzolo for The Four Corners of the Earth.

Henry A. Lappin, by Frederick Dillingham, for Kurt, and Edith Nellson for Hilda, in Ibsen's Venstab, with David F. Perkins.

Mr. and Mrs. William L. Raymore (Viola Keene) and little Edythe Raymore have been engaged for their third season with Charles A. Taylor's Stock company at Seattle, Wash.

John R. Cumpson has been engaged to play Ole Olson.

Gertrude Rutledge, for A One-Horse Town.

Bobby Harrington, for an important role in Brandon Courtney's Violette.

Lee J. Kellam, for Custer's Last Fight.

Wanted.—An attraction for Aug. 23 on certainty at Du Bois, Pa. Address A. P. Way.

REFLECTIONS

Ella Hugh Wood has just finished a successful Summer season with George Fawcett in St. Paul, returning to resume her original role in "Way Down East. While with Mr. Fawcett she originated the character role of Queen Elizabeth in George Hazeltine's dramatization of The Lady Margot, in which Percy Haswell contemplates making a New York production. Miss Wood is well known as an unusually versatile character actress, playing a wide range of parts. Her training was in the Boston Museum, and with that splendid school she laid the foundation of her present success. While still a young woman, she has had exceptional advantages in opportunities for widely different characterizations, best known to New York theatregoers, is the inimitable gossip, Martha Perkins, in "Way Down East. Miss Wood's Summer home is in East Brookfield, Mass. When at her cottage, "The Wood-box," her father and mother keep open house. Miss Wood is very proud of the fact that during her long stage career she has been under but three managers during the regular theatrical season—the Boston Museum, Charles Frohman, and Brady and Grismer.

Mr. and Mrs. W. R. Randall (Delilah Bryant) have returned from their vacation in Rochester and are rehearsing with A. H. Woods' Ruled Off the Turf.

Charles Pusey has been re-engaged for the role of King Bonpapka in The Isle of Spice.

Catherine Countiss returned from Denver last week, where she has been spending the Summer, and commenced rehearsals yesterday with Lillian Russell in Barbara's Millions.

William Stanford and C. Newton Taylor have been engaged as manager and business-manager of the Southern and Eastern A Pair of Country Kids company, and Charles W. Burch and J. M. Reilly as manager and business-manager of the Western company.

J. J. Coleman announces the engagement of Mildred Johnson and Harry Crandall, Jr., and the re-engagement of Helen Travis, Margaret Lee and Harry Creighton for Harry Beresford's company.

Murry Woods has been re-engaged for the coming season to play the part of Shrimp, the Governor of South Carolina, in The Clansman.

General Manager E. F. Albee, of the Keith and Proctor enterprises, has arranged with William A. Brady for the use of The Pit at the 125th Street house for one week, opening Sept. 3. The entire production made for Wilton Lackaye will be provided by Mr. Brady.

Ida Crispi, whom Charles B. Dillingham selected from the cast of Mamselle Champagne for one of his new productions, will begin her season in a newly interpolated eccentric comedy part in Miss Dolly Dollars, after which she will be given a further opportunity in another of Mr. Dillingham's offerings.

Belasco's Theatre, Los Angeles, Cal., has contracted with Colonel Milliken for the production there of The Captain of the Nonsuch, and Smith and Frederick's Oak Park Theatre, Sacramento, Cal., for the production of The Vengeance of Denise in stock and repertoire.

Harry De Veaux, President of the Actors' National Protective Union, has announced that Madame Sembrich has deposited in a bank $11,000 collected for the actors who lost their wardrobes in the San Francisco disaster.

Eleanor Gordon has been engaged by William A. Brady for the principal woman's role in the Rev. John Snyder's play of As Ye Sow.

Mary Hall, who played a special engagement at Keith and Proctor's 125th Street Theatre last week, has been engaged for the leading role in The Measure of a Man.

Thurlow Bergen has been engaged as leading man for Florence Roberts in The Strength of the Weak.

Alice Butler has been engaged for a light comedy role in Man and His Angel.

Oliver Doud Byron is in Chicago attending the performances of The Lion and the Mouse, in order to study the work of his son, Arthur Byron, in the role of Ready Money Ryder. The elder Mr. Byron has been engaged by Henry B Harris to interpret the role in company "D" of The Lion and the Mouse, which Mr. Harris will start on tour on Sept. 31.

Eveleen Dunmore, formerly of A Chinese Honeymoon and Piff! Paff! Pouf! returned to New York on Aug. 8 after an eight weeks' trip abroad.

William Farnum is planning to appear next season at the head of his own company in a repertoire consisting of Virginius, Ingomar, Jack Cade, The Gladiator and other plays of the same type.

Wilton Lackaye will use on tour next season Roger Le Honte, the French melodrama in which he acted in 1889 in Niblo's in support of Jessie Millward and the late William Terriss, whom Augustin Daly brought here that season as co-stars. Mr. Lackaye will be seen in his former role of the counsellor. The title character—in reality one of those so-called "dual roles"—will be acted by Melbourne Macdowell, who has been engaged for Javert, the detective, in The Law and the Man, Mr. Lackaye's dramatization of "Les Miserables."

Robert Mantell will play six weeks in the Dominion of Canada before coming to New York. His season will begin on Sept. 3 at Sydney, Cape Breton. He will act Shylock for the first time in Montreal, where his Iago, also, will be made known.

John E. Brennan, of the cast of Seeing New York on the New York Theatre roof, has been engaged for the role of Hi Holler in "Way Down East.

Richard Westrapp Saunders and Eleanor Hall were married at the Church of the Ascension, New York city, on June 20.

Wilbur Higby, who has been playing the leading business with the Hathaway Summer Stock company at New Bedford, Mass., has been engaged to play the lead in Behind the Mask, now rehearsing at Detroit.

AT THE THEATRES

To be reviewed next week:
BERTHA, THE SEWING MACHINE GIRL, American
A CHILD OF THE REGIMENT, Fourteenth Street
BILLY THE KID..................New Star
ON DANGEROUS GROUND............Thalia

Criterion—The Little Cherub.

Musical comedy in three acts, by Owen Hall and Ivan Caryll. Produced Aug. 6.

Earl of Sanctobury	Tom Wise
Lord Congress	Andrew Higginson
Algernon Southdown	James Blakeley
Shingle	Will West
[illegible]	John Mayon
Captain Hereward	Martin Haydon
Alderman Briggs	Richard Chawner
Mr. Grimble	Charles Butler
Police Sergeant	David Bennett
Crumm	John F. Rogers
Sir John Monteith	H. F. Hendee
Molly Montrose	Hattie Williams
Lady Isobel Congress	May Nandain
Lady Dorothy Congress	Mabel Hollins
Lady Agnes Congress	Winona Winter
Lady Rose Congress	Grace Field
Letty	Beth Stone
Mrs. Briggs	Emily Francis

The Little Cherub—with Hattie Williams quite cherubic as a stellar luminary, though, and perceptibly littler than of yore—is a charming English musical comedy well staged, more than fairly well performed, and amply costumed, despite August weather that might easily have justified something décolleté. Though the heat and humidity were not exactly suited to inspire moralizing the reviewer heroically mopped his brow and pondered the obvious superiority of such British compositions.

The plot of the piece, however inconsequential the semblance of and intrigue may be in such cases, was more closely woven than the stories in many of the musical pieces that exploit their comedians and choruses along Broadway; instead of being patched together like a game of dominoes, one could distinctly discern a beginning, a middle and an end. Moreover, the audience was too well satisfied to wonder why the end had not come at the beginning. Speaking in general terms, the music by Mr. Caryll was superior to the book by Mr. Hall. Several of the songs were capital, being imbued with a delightful originality sure to baffle the scent of the most reminiscent listener. Mr. Caryll deserves to be complimented on having achieved the difficult task of not "unconsciously remembering."

The Little Cherub is the name of the play within the play—or, rather, the musical comedy within the musical comedy. The heroine, Molly Montrose, has been successfully charming music hall audiences with her performance in a production of that name. The Earl of Sanctobury—a sanctimonious person who has a fondness in private for many things he persistently condemns in letters to the press—has written a communication denouncing Molly and a certain song she has been rendering. Meanwhile his son, Lord Congress, has fallen desperately in love with the actress, whom he means to marry as soon as he can win the parental consent. Besides this amorous son the Earl has four lovely young daughters; these girls, to complicate matters, determine to give an amateur performance of The Little Cherub, with Algernon Southdown as stage director. The said Algernon is a humorous type of well-bred cheerful idiot with just sufficient sense to see that it would be to his advantage to marry one of those four daughters, though he has no preference as to which one of the quartette shall be nominated in the bond. Consequently he is always on hand, and methodically agreeable. Algernon and the girls invite Molly to Sanctobury's town house to supervise a rehearsal. The old fellow discovers that actresses are more fascinating than he had ever imagined, and is highly elated at his first personal interview with one of the profession. In the second act the Earl follows Molly to Dunbridge Baths—in an obscure disguise which would have got him into trouble anywhere outside of a musical comedy—gives a dinner to Molly and six of her associates, and finally succeeds in getting himself arrested for assaulting a local alderman. Meanwhile he has become marvelously reconciled to Molly under the mistaken impression that he is himself the bridegroom elect. By the time the conclusion of the third and last act is reached the old gentleman has said so much in defense of Miss Montrose and her occupation that he can only gulp and swallow the chagrin of finding out his operatic error. Lord Congress is thus to be made happy—after the fall of the curtain. In the meantime, through sheer persistence, Southdown has gained a firmer foothold in the family. Algernon, moreover, happens to know about that theatrical dinner; he took the four girls to Dunbridge to witness the performance of The Little Cherub, and they all had dinner in the same room, behind a screen. To distinguish himself Algy had rescued from the river a professional long-distance swimmer, who had no desire whatever to be pulled out into dry land. This last incident must have some connection with the story—because it affords James Blakeley an opportunity to be extraordinarily laughable in an extraordinary outfit of borrowed habiliments. Plenty more sauce was on hand to make the pudding palatable; in truth, when one pauses to note the ingredients of the cake itself, double layers of frosting do not seem superfluous. With some of those few incomprehensible exceptions which seem invariably to find their way into these organizations—perhaps because they have been in the business many seasons and know the way better than anybody else—the chorus was unusually sweet and attractive. The Pierrot and Cupid scene at the opening of the last act was dainty in the extreme—and in such few extremities as were visible.

Hattie Williams had a very short part for her stellar debut but she was provided with two splendid songs that constituted a role in themselves; "Experience" and Marie Dore's "The Doggie in Our Yard." In her rendering of "Experience"—the story of a little girl who, being especially warned to avoid the men, did precisely what most girls do—Miss Williams manifested a higher class of ability than she has ever before displayed. Her vocal limitations were not accentuated; her pantomime was pertinent and winsome; her personality captivated the audience. What little she had to do she did commendably, although, in that song about the dog who was such a "friendly little chap" that the burglar stole him, too, Mr. Blakeley really carried off the honors of the duet. James Blakeley, as the genial Algernon, was droll, amusing, at times actually "convulsing." He is a little man with a gigantic sense of humor and a wideawake manner of getting the most out of every line. He has the rare art of never seeming to appreciate his own joke; his song about Willie, the little boy who went fishing for tiddlers, fairly brought down the house. The words were clever, and not a syllable, not a gesture nor a bit of silent pantomime failed of its effect. Tom Wise was also infinitely laughable as the sanctified Earl and parent. Andrew Higginson was rather perfunctory as Lord Congress, the young nobleman who finally won his actress—as many young noblemen do. His acting was of the posing and self-conscious variety; his singing was self-conscious, too, though his voice, except for a few "covered" tones, was well handled and worth listening to. Will West made an excellent Shingle, the valet, and with a satisfactory difference. Richard Chawner stuck faithfully to his character as the Alderman in search of vendable titles, and David Bennett did a notable "bit" as the Police Sergeant. John Mayon, Martin Haydon, Charles Butler, John F. Rogers, and H. F. Hendee passed muster in minor roles. May Nandani, Mabel Hollins, Winona Winter, and Grace Fields pleased the audience as the four daughters; but the best of these was Winona, most decidedly. As a quartette they sang creditably, but Miss Winter was the only one who accomplished anything of note when intrusted with individual responsibility. Her song about the "Man in the Moon" in his capacity as chaperone was truly the most praiseworthy piece of singing in the whole entertainment; and her ventriloquial specialty fully merited the applause with which it was greeted. Beth Stone was more acceptable as the Maid than Emily Francis as Mrs. Briggs.

Keith and Proctor's 125th Street—Drusa Wayne

Play in four acts, by Franklyn Fyles. Produced Aug. 6.

Drusa Wayne	Mary Hall
Clarence Colgate	James Keane
Violet Gilford	Izetta Jewel
Mrs. Durban Colgate	Mathilde Deshon
Doctor Pierson	George Howell
Jim Jarvis	Robert Cummings
Rodney Wayne	Robert Lee Hill
Arthur Beekman Livingston	Al. Roberts
Clarice Colgate	Alice Martin
Icy Johnson	Joseph Egenton
Rev. Mr. Middleton	Frank Adams
Mr. Jones	William Morrisey
Mr. Harris	James Gould
Wilson, a Butler	William Morrisey
Jane, a maid	Effie Weston
Soldier	Philip White
Nurse	Elisabeth Whipps

This play was first produced at the Girard Avenue Theatre, Philadelphia, in 1901, and has been played frequently by stock companies since then, but last week was the first time it has ever been seen in New York. The plot shows the suggestion of Willie Collins' novel, "The New Magdalen," but only in the main theme and in one or two of the characters. The playwright gives credit to the novelist when he makes the heroine draw a parallel between her position and that of Mercy Merrick in the book.

The play opens at a hotel in Helena, Mont. Clarence Colgate, the profligate son of a wealthy New York family, is robbed by Jim Jarvis, an English thief, who directs suspicion against a poor girl. Colgate takes advantage of the girl while she is unconscious from drugged wine intended for himself. In the darkness he does not see her, but he leaves a gold coin when he goes away. The second act takes place at the hospital camp at Siboney, Cuba, during the Spanish-American War. Colgate, then a captain in the Rough Riders, has been wounded, and is being nursed by Drusa Wayne, of the Red Cross service. Jim Jarvis is also a member of the calvary regiment. Drusa Wayne, who, of course, was the poor girl of Act I, confides to him that she is still seeking the man who wronged her, and asks his aid in revenging herself. Jarvis knows that Colgate is the man, but does not tell until the close of the act, when he finds the nurse about to save Colgate for the second time from bleeding to death. Drusa then accepts an invitation to visit Colgate's sister, Clarice, who has come to Cuba in company with Mrs. Violet Gilford and Arthur Beekman Livingston, to whom Clarice has been secretly married. Colgate is ordered home on account of his wound.

In the third act Drusa has been installed at the Colgate home as an honored friend of Mrs. Colgate and her family, who believe that her influence has brought about a regeneration in Clarence. Jarvis obtains a position in the household as valet to Clarence, and is soon on good terms with Violet Gilford, who is jealous of Drusa. Violet learns part of Drusa's history, and tries to bribe her to leave the house. Drusa refuses to consider a bribe, and shows that it is her purpose to become the wife of Clarence, and then to tell him her story. The fourth act takes place on the eve of her wedding. Her hatred for Clarence has turned to love, and she confesses her purpose to Dr. Pierson, Colgate's uncle. From him she learns the other side of the story. Left alone, she writes a note of farewell to Colgate, and gives it to Jarvis. Jarvis takes advantage of the deserted library to open the safe and steal Mrs. Colgate's jewels. He is discovered by Violet, who makes him divide with her, and then sends him to place the empty jewel box in the cab that is waiting for Drusa. Dr. Pierson discovers the loss at the same time that Colgate receives Drusa's note. They capture Drusa and Jarvis, compel Jarvis to give up the stolen property, and Colgate persuades the girl to resume her place as his intended bride. Violet replaces the jewels she has taken from Jarvis, and the curtain falls with Drusa being crowned with her bridal wreath.

Mary Hall was especially engaged for the role of Drusa, and leaped at once into the favor of the patrons of this theatre. Miss Hall has been seen in New York in several important productions, but she is best known in Boston, where she has been leading woman for one of the prominent stock companies for several seasons. She is an unusually pleasing actress, possessed of a remarkable voice and a charming personality. Her acting shows the benefit of much experience in stock work, without evidencing any of the ordinary conventions of a stock actress. Drusa Wayne was made a distinct character in her hands. Lack of emotional strength might be charged against her, but it is rather to her credit that she acted with repression where she might have overdone the character with rantings.

James Kean was well fitted to the part of Clarence Colgate, though in the last act he exhibited very little concern at the flight of his bride. Izetta Jewel gave a well studied performance of the role of Violet Gilford, and Mathilde Deshon was good as Mrs. Colgate. George Howell satisfactorily filled the part of Dr. Pierson. Robert Cummings was well cast as Jim Jarvis, and made the character one of marked importance. Al. Roberts as Arthur Livingston put some very clever work into the part. Alice Martin as Clarice Colgate spoiled her acting by her high pitched unmusical voice, and her lines were frequently altogether unintelligible on account of it. The minor roles were all satisfactorily filled.

This week's bill is A Social Highwayman.

Academy of Music—The Virginian.

Owen Wister's hero holds his popularity. After two years theatregoers have seen him and applauded his devotion to duty. The attendance at the opening of The Virginian's season at the Academy on Aug. 9 was evidence enough that people have not yet tired of the ruggedness of the scenes, the manliness of the central character, and the "heart interest," commonplace though it may be, of the story. Dustin Farnum is still the heroic Virginian, with his boyish strength, his quaint humor and his rather determined love making. Some curiosity is felt as to whether Mr. Farnum would be as appealing in another role. He seems to be so nearly an embodiment of this character, as drawn by the author, that it is difficult to think of him being anything else. Frank Campeau still plays Trampas, and repeats the success of the past seasons. Bennet Musson is again the morally weak Steve, and Charles R. Gilbert as Spanish Ed, and Frank Vail as Honey Wiggin continue to furnish the excellent character work of last season. Mabel Wright plays Mollie Wood this year, and is disappointing in the role. In the first two acts she is affected and coquettish. In the last act her work is more satisfying, but at best she does not succeed in making a plausible character out of the Vermont school mistress. Helen Whitman, another newcomer, does well in the role of Mrs. Henry. Other new members of the company are Francis Smith as John Taylor, A Salerno as Shorty, William Conklin as Frederick Ogden, Lillian S. Corbin as Mrs. Ogden, Frances Hemric as Mrs. Westfall, Bessie I. Starr as Mrs. Carmody, and Jane Taylor as Mrs. Dow. The scenery is mostly new. The engagement ends on Sept. 1, and The Heir to the Hoorah will have the house on Sept. 3.

Belasco—The Girl of the Golden West.

After a rest of four weeks, Blanche Bates began her second season at the Belasco Theatre on Aug. 6. There was a large audience to greet the resumption of the run of this Western play, and fully as much enthusiasm as was shown all last year. The only important new member of the company is Charles Millward, who plays Dick Johnson, the road agent, the role formerly taken by Robert Hilliard. Mr. Millward has several qualities which make him suited to the part; good physique, a resonant voice, grace of body, facility of expression, and good looks. In the first act his work was very satisfying, except in the two or three longer speeches, which he delivered too slowly and with too much apparent attempt at elocution. In the second act he failed to give an impression of sincerity in his love making, but was very good in the later scenes. Too much make-up spoiled his appearance in the third act, though his acting then, especially in the scene with the Sheriff, was without prominent faults. The other new comers are Richard Hoyer, as Nick, who will probably work into the part better as the season advances; P. Jordan Gilbert as Happy Haliday and Fred Yardley as the Lookout. Miss Bates received eight curtain calls after the second act, and was compelled to make a speech. At the close of the third act David Belasco was called upon to thank the audience.

American—The Millionaire Detective.

Howard Hall in the mystic comedy drama, The Millionaire Detective, was welcomed back to the American Theatre last week, opening the season at this house. Several new electrical effects have been added since last year, and the play has been strengthened generally. Mr. Hall in the triple role of the detective, Robert Rose and Sir Robert Bancroft succeeds as before in mystifying his audiences by his rapid changes of costume and voice. His supporting company is much above the average for the lower priced attractions. William Stuart as Lester Rand, the principal villain, does good work throughout the play. Fred Pierson as Moses Levy, the comedy villain, has a congenial role which he fills well. W. S. Lyons is good as Charles Sharp. Joseph Weber makes a satisfactory Samuel Morrison, and Edwin Collins is good as Dr. Sedgwick. George Ovey furnishes considerable fun in the comedy role of Eddie, the stenographer. Anna Hollinger as Alice Morrison acts with much grace and skill, and makes the role one of unusual importance. Barbara Douglas made good use of her opportunities in the role of Mrs. Sedgwick. Louise Horner was very good as Aline, and Viola Vanderhoof and Olive Carson were both satisfactory as Mary Sharp and Mrs. Sharp, respectively. Others in the cast were Charles Hartley as Perkins and James, Charles Williams as Blindy, and J. Wakefield as Jordan. This week's attraction is Bertha, the Sewing Machine Girl.

New Star—The Curse of Drink.

The Curse of Drink was the opening attraction at the New Star Theatre, beginning on Aug. 4, and continuing all last week. This piece was one of the most popular of last season's offerings, and it promises to repeat its record. P. Aug. Anderson is again starred in the role of Bill Sanford, and gives the same excellent characterization of the drink infected engineer. The supporting company is satisfactory. George W. Kerr as Wilson Rand, president of the railroad, acts with dignity and ability. Will C. Crimmins in the role of San Handy, the scheming railway superintendent, does extremely good work in a difficult part, and is more than the conventional stage villain. Harry Winfield is good as Harry Rand, the president's wayward son, and Thomas Merrick is seen to advantage as Peyton Peyton. Thomas McKenna as Pat Reilly, Carl Gath as Ikey Nickelscooper, and T. H. Neilson as Old Hoss furnish the comedy. Mildred Hyland makes a charming Nellie Sanford and acts with much ability. Erma Garth as Margaret Sanford is completely satisfactory, and Baby Minerva is extremely good as Laura Sanford. Winnie Willmer plays the part of Peggy Edwards carefully and well. Specialties are offered by the Electric Comedy Four, consisting of William Hart, John Kirby, George Simpson, and James Kerr. This week, Joseph Santley in Billy the Kid.

Fourteenth Street—The Queen of the Highbinders

Paul Slomer's sensational melodrama, The Queen of the Highbinders, opened the season at the Fourteenth Street Theatre last week, and attracted large audiences in spite of the hot weather. The company this year is of uniformly good quality, and the piece moves vigorously through the four acts. George E. Whitaker as George Stuart, has a congenial role and plays it well. Edward F. Mannary gives a good characterization of Kai Tong, the leader of the highbinders. Robert D. Cain as Harry Arlington, the villain of the play, is exceptionally good in this role, and plays the handsome scoundrel with more than ordinary ability. C. W. Travers is good as Charles Webster, and James R. Waters in the comedy role of Ikey Isaacs furnishes plenty of clean fun. Elma Gillett in the leading role of Alice Stuart plays a difficult part extremely well, and never fails to make the most of her opportunities. Lelia E. Davis as Bettina Goss makes much of the unpleasant adventuress role. Bessie Clifford as Sarah Burtinski furnishes some excellent comedy. Other important characters in the cast are Captain O'Neil, Captain M. A. Kelly; Sergeant Thompson, Daniel Warren; Warden Skinner, Philip Brown; Rinaldo, Fred Busey. Specialties are offered by Bessie Clifford, Captain Kelly's Zouaves, and James R. Waters. This week, A Child of the Regiment.

Third Avenue—The Missourians.

The successful melodrama, The Missourians, began a week's engagement at the Third Avenue Theatre Monday, Aug. 6. There were three matinees and the attendance all week was large. The audience was happy and enthusiastic and applauded continually. The addition of another act since it was first produced added a new interest to those who had seen the play before. The scenic effects were very good and the piece went along smoothly.

The part of Mark Roberts was admirably portrayed by Charles M. Seay. L. P. Hicks was clever as Stormy Benton. Louis S. Hillyer pleased as Clay Girardeau. Elroy Clinton as Bradley Cass showed spirit and energy. Ben. S. King as Shelby Benton was convincing. Julian Reed was a good Stony Pitt. Colonel Calloway was effectively handled by W. H. Brown. As Elder Eph. Benton Wilson Forbes did some good work. Carl Fey pleased as David Calloway. Sandy was well taken care of by George Thompson. Fred Elberts as Muggins was well received. Florence Christie was a favorite with the audience, as she was a charming Agnes Benton. May Anderson as Mrs. Benton, and Madeline McKay as Pettie Slack were commendable. This week the attraction is A Ragged Hero.

At Other Playhouses.

LYCEUM.—The 300th performance of The Lion and the Mouse was given on Aug. 6.

THALIA.—Across the Pacific was the attraction here last week, with Johnnie Hoey in the role of Willie Live. The rest of the cast was as follows: Joe Lanier, Edwin Crane Wilber; Bud Stanton, Fred Ormonde; Sam Drysdale, Edgar Norris; Mike Flanigan, Harry A. Fisher; General Lawton, Edwin Hoon; Sing Lee, Nanine Merring; Quong Hong, Harry Walton; Agromonta, George Atkins; Jimmie Dolan, Dick Pasco; Lieutenant Peck, Will Snyder; Private Wilson, George Ringling; Elsie Escott, Augusta Gill; Lillian, Ethel Norris; Madge, Lillian Daven; Yit Sing, Lillian Ashland. This week, On Dangerous Ground.

WEST END.—The Streets of New York was offered by the stock company last week. The play was satisfactorily presented by the following cast: Captain Fairweather, W. S. James; Gideon Bloodgood, W. H. Pendergast; Badger, Will Chapman; Mark Livingstone, David Swim; Paul Fairweather, W. S. James; Puffy, Lew Wood; Dan, Richard Thomnson; Daniels, Harper Melton; Edwards, James Strong; Mrs. Fairweather, Rachelle Renard; Mrs. Puffy, Leah Raymond; Lucy Fairweather, Jane Townsend; Alida Bloodgood, Beatrice Meade. This week, Davy Crockett.

MADAME ALEXANDER SALVINI.

Madame Alexander Salvini (Maud Dixon) has returned to New York after more than two years abroad. In her apartments at the Imperial Mrs. Salvini spoke most interestingly to a representative of THE MIRROR.

"I spent my time mainly at home, in Italy," said Mrs. Salvini, "and in London. My father-in-law, Tomasso Salvini, although he is now becoming an old man, still enjoys the best of health. In fact, I can hardly see that he has changed a day in all these years. However, I suppose he was wise in retiring; he never means to give the public a chance to say he's no longer the same great tragedian he used to be. Yet he performs almost every year—before royalty or on some great occasion. Of course I cannot predict how long he may continue this practice. He has wealth, honor—everything a man could desire. He is soon to be made a Roman Senator by the King of Italy, and that is the greatest possible tribute which could be paid to his artistic pre-eminence."

"Is your husband's brother, Gustavo Salvini, still making a notable success?"

"Yes, indeed. He is now the only representative of the Salvini race on the stage, and he deserves the distinction of bearing so illustrious a name. I saw his performance of Othello and thought it superb. In his mannerisms I could naturally recognize traits of the old gentleman, and in his personality was a notable family resemblance to that of my own husband. Gustavo Salvini is anxious to come to America and play in Italian with an English speaking company, as his father did before him. Gustavo converses readily and accurately in English, but, as an actor, he feels that he can do himself justice only in his native language."

"You own the plays that constituted your husband's repertoire, do you not?"

"Yes. I control nineteen pieces. Sanger and Jordan are my representatives. Naturally it is difficult to find any one capable of interpreting those famous romantic roles as Alexander Salvini played them. When Mrs. Potter produced Cavalleria Rusticana in London two years ago she used my husband's version without obtaining my consent or entering into any contract with me. I procured the papers to prove my claim and brought suit. Just as the case was coming up in London Mrs. Potter went into bankruptcy. My claim has recently been acknowledged for the small sum of £100. Though this amount is, of course, much less than was rightfully due me in royalties, yet it establishes my contention beyond question. Of the other pieces, it seems to me that The Child of Naples and A Foregone Conclusion, which Palmer produced at the Madison Square Theatre, should be especially adapted for American presentation."

Madame Salvini paused to regard a couple of manuscripts that lay in her lap. "I have written two plays myself," she confessed, "and—they are my first efforts. Both of them contain roles actually written for myself. But if some prominent manager likes one of the plays and wants another star—why, well and good. I am to read both of them to Mr. Jordan. One of the pieces, a modern farce-comedy in four acts, with the scene laid in England, but with a leading American character, is already being considered by one of the noted producers. The second work is a Japanese tragedy."

"From your statement that the leading roles were written for yourself, is it to be inferred that you are going to return to the stage?"

"Yes, if a suitable opportunity is offered me. My success when playing with my husband would seem to warrant some self-confidence, wouldn't it? I have decided to get into harness again, and the sooner the better."

CUES.

The Red Mill, with Montgomery and Stone, will have its premiere at Buffalo on Sept. 3.

Beverly Sitgreaves has been engaged for an important role in The Stolen Story.

Cosmo Gordon-Lennox has written a new farce, called The Platonics of Angela.

A son was born to Mr. and Mrs. Karl L. Way in this city on Aug. 8.

SALT LAKE CITY.

At Casino Park Cassidy's Burlesquers drew large crowds and pleased them. The Belle of Vera Cruz, although a hodge-podge, served to introduce some clever specialties. Mabel Cassidy made a hit in her tableau impersonation of Queen Victoria, and also in her laughing song. Myrtle Franks and Corinne Walton were popular in numerous musical selections. Co. generally good.

At the Salt Palace Theatre the temporary vaudeville co. was laid on the shelf for a while, to allow the Olympic Opera co. to play an engagement of eight weeks, which means the entire season for this theatre. It is really only suited for Summer amusements, and although within the city limits, is too far from the center to draw any paying business in Winter. The Olympic co. made a good impression in Wang and had a good opening house 5. Robert G. Pitkin as Wang got all there was out of the part. Bessie Tannahill as the widow was unusually popular, and was repeatedly recalled for her introduced ballads. Myrtle Vane, Emerza Gordon, Edna Bramley, and Harry C. Bradley were worthy of mention. The co. should do well, as the Salt Palace is drawing more people than at any time in its history. The addition of the scenic railway and fairy grotto, airships, miniature railway, etc., have been a financial success. The great saucer track, which is equal to any in the United States, draws usually three to five thousand spectators each racing night. Battling Nelson gave a sparring exhibition in the saucer 4 to a great crowd. Concerts are given three nights a week by Held's Band, an excellent organization. Diavolo, the loop-the-looper, met with an accident, by tearing through his net and dislocating his shoulder.

Archie M. Cox, the new resident manager of the Grand, is making some very artistic changes in that popular playhouse. The whole interior has been redecorated in an entirely new color scheme. A preliminary engagement prior to the opening of the season will be played by the Georgia Harper co. 12.

The new owners of the well-known resort, Calder's Park, have decided to change the name, and from a general public name contest selected the word Wandamere, by which it will hereafter be known.

Professor Slocum has been giving illustrated lectures at Saltair Beach the past week, having been engaged by the managers of the resort as one of the many free attractions at this unique and beautiful place on the great Salt Lake.

The Mormon Tabernacle Choir and several thousands of their friends will have a monster outing coming week at Wandamere.

Professor J. J. McClellan is hard at work training his new Salt Lake Opera co., who are to present The Wedding Day at the Salt Lake Theatre 10.

Professor Andre, magician, has entertained large audiences all the week at the Bon Ton.

Manager George D. Pyper, of the Salt Lake Theatre, has gone to one of the beautiful lakes in the tops of the Wasatch Mountains, to spend a few weeks with his family after a long season of hard work.

C. E. JOHNSON.

COLUMBUS.

Columbus theatregoers have had presented for their consideration a very lifelike reproduction of the immortal Rip Van Winkle, and strange to say every theatre in town has had a hand in the affair, for never in the theatrical history of Columbus have theatres been so utterly dead as this Summer. The Southern had a brief season of four weeks, and with that single exception we, who had three going full time last Summer, laid down and waited; of course there was vaudeville at the parks, and a little later at Olentangy, Vaughan Glaser, whose cos. have twice failed to make good here, opened a season of two weeks, and even the Casino wasn't large enough to accommodate the crowds who fairly swarmed to see the co. Prince Karl, What Happened to Jones, Niobe, and The Man from Mexico are the plays presented consecutively. Besides Vaughan Glaser, Frank Camp, William Deming, Fay Courtney, Louise Mackintosh, and Robert Rogers are in the co., which work together excellently. The end of the engagement is not yet in sight.

The old Empire, now Keith's, is rapidly assuming the appearance of a scrap pile, for the swarm of workmen engaged in the alteration are sparing nothing, so that the end is accomplished. William Prosser, now manager of the Casino at Olentangy, last season manager of Dickson and Talbot's Grand Opera House, and one of the most successful managers we have had here, and incidentally an old Mirror correspondent, has been selected to manage the house. The news is grateful since there is no one better equipped for the position. Billie stands high with every one on the town plat, and he will undoubtedly score a huge success. The house opens the first week in September.

The new Shubert Theatre, formerly the Grand Opera House, is also receiving extensive repairs in the shape of new seats and a general rearrangement of the seating plan. The walls and lobby are being newly frescoed, and a complete new color scheme is established. Frank O. Miller, who so successfully managed the post season last year, has been again given full power.

The High Street Theatre opened the Winter season on 1 with John Vogel's Minstrels to capacity business. The show this year far eclipses anything Vogel has ever attempted. The Shoplifter followed.

The foundation for the new Majestic on Broad Street is now well on toward completion, and the other masonry will soon be started.

JOSEPH RUSSELL HAGUE.

KANSAS CITY.

A Millionaire Tramp was the attraction at the Gillis for the second week of the new season, opening 5 to two large audiences. The play has been seen here before, but promises to do a very satisfactory business in spite of the Summer weather and counter attractions out of doors. Harry Todd has the title-role and proved very amusing, while the assisting co. were quite adequate to their respective roles. The production was appropriately staged and properly costumed. At Cripple Creek 12-18.

Horace B. Wild and his airship, the "Eagle," are the topline attraction at Forest Park 5-11, and business will doubtless be heavy at the East Side resort during their stay. Mr. Wild and his flyer were a little late in arriving for the opening of the week, rain has interfered somewhat also with operations, but he promises exhibitions just as soon as the elements will permit. A good vaudeville bill was well patronized, as usual. Mlle. Fyvie-Dench, the Australian contralto, sang to the accompaniment of Lange's Band and scored quite a hit.

The Banda Rossa began their second week at Electric Park 5 to good crowds in spite of the threatening weather, proving that their popularity is such that the crowds do not allow a little rain to spoil their opportunity of hearing the celebrated Red Band. An excellent list of programmes promises some fine concerts for the week, and with anything like good weather some attendance records are likely to be broken. An entertaining vaudeville bill in the German Village drew large audiences, while other park attractions fared well, as usual.

Fairmount Park had a double balloon ascension for the feature of the week of 5-11, the aeronauts being Ted King, an American, and Edward Linson, who is said to be an English balloonist. The vaudeville bill and the Pike drew their accustomed crowds, while concerts by Hiner's Third Regiment Band also came in for a large share of attention. The bathing beach is proving one of the biggest drawing cards at the park during the warm evenings.

The Grand Theatre is undergoing an entire change of decoration during the Summer idleness, and will present a new and most attractive appearance when opened for the season of 1906-1907. Green tints, carpets and draperies, will supersede the red ones, while the seating will be slightly changed and a new smoking room added to the lobby. Manager Judah also states that a number of new stage settings will be installed.

D. KEEDY CAMPBELL.

NEWARK.

The reopening of Blaney's Theatre for the season started out 6 with packed houses, notwithstanding the torrid weather. The attraction was Owen Davis' noisy melodrama, The Gambler of the West. Red flannel shirts, cards, pistols, etc., were used in carrying out the plot. David Landau as Lucky Jack Gordon, Marie Pavey as Mabel Gray and an excellent cast throughout. Although many guns are drawn and knives flashed during the stage proceedings, yet the most exciting incident developed by the action is a duel at cards, between the villain and the hero, over the possession of the heroine. If this scene was not a crude imitation of a similar one in The Girl of the Golden West it might be more interesting than it is to those acquainted with the latter drama. There was no lack of spirit in the acting of the piece, all the members of the cast rising superior to the atmospheric handicap and giving performances that urged those in front to applaud the virtuous and condemn the vicious.

The Mikado was revived by the Aborn Opera co. in the presence of large audiences in the Olympic Park Theatre 6-11, and, without fear of contradiction, it may be said that no performance given by that organisation here thus far has afforded so much pleasure as its interpretation of this work gives. All of the solos and most of the concerted numbers were encored, and in consequence the representation lasted until nearly 11.30 o'clock. The revival reintroduced to patrons of the park two singers—Grace Orr Myers and Ethel Dufre Houston—whose reappearance was gladly welcomed by all acquainted with their admirable performances in previous productions at this resort. It was a positive pleasure to hear again Miss Houston's fine contralto, in the role of Katisha, and to witness her capital portrayal of that character. In the role of Pitti Sing Madeline Cook, who has done much excellent work in minor parts this season, distinguished herself by her piquant singing and acting. As Pooh-Ba William Schuster gave further proof of those admirable qualities as a singing actor that have rapidly brought him into favor at the park. In the role of Ko-Ko Robert Lett was in his element as a comedian. Frank Woolley as the Mikado and Joseph Smith as Nanki-Poo shared in the applause, and the chorus sang with vigor and spirit.

Electric Park and Hillside Pleasure Park are drawing their usual crowds.

GEORGE S. APPLEGATE.

MONTREAL.

After a month of dullness the theatrical season of 1906, 1907, started 6 with the opening of the Francais and the National.

At the former Herrmann appeared in his entertaining and mysterious performances, and in spite of the hot weather drew good audiences. Mr. Herrmann is assisted by some clever people, the mind reading of Se-Hara being a feature of the programme. 13-18 The House of Mystery.

At the National the ever popular Quo Vadis was the bill, and drew large audiences who sat through the excellent performance and applauded loudly, though the thermometer registered 88 degrees in the shade. Paul Caneneuve appeared to advantage as Petronius, a character in which he is well known. M. Sebeler did some clever work as Vinicius. E. Harmant, an old favorite of two seasons ago, returned to the co. as Nero. Mlle. Vetev was a sympathetic and convincing Lygia, and Madame Dorlessart an excellent Poppea. 13-Sept. 11 Les Enfants de Capitain Grant.

The employes of the Montreal Street Railway have been holding their annual benefit at Dominion Park all this week, and the place has been crowded. Looping the loop by a bicyclist is a special feature of the programme, while the Scenic Railway, the Johnstone Flood, the Chutes, etc., are attracting great crowds.

The Belgian Society held its picnic to Riverside Park this week. There is a good vaudeville programme on the stage, and a number of other features. J. Adams representation of the Galveston Flood is an interesting show with some very realistic effects.

John B. Ritchie, for so many years connected with the theatrical world of Montreal, is in town as business manager for Herrmann.

The Academy opens 12 with the Pollard Childrens Opera co.

The Royal opens 20 with The Kentucky Belles.

His Majesty's opens Sept. 3 with The Red Feather.

Work on the new vaudeville theatre is progressing rapidly.

There is a fine vaudeville bill at Sohmer Park.

W. A. TREMAYNE.

LOS ANGELES.

At the Belasco July 30-5 Charley's Aunt was given a splendid production, and good houses were the rule. While this piece is quite an old-timer here, nevertheless it always takes, and as produced by this clever stock co. it seemed to be funnier than ever before. Next week will be a banner one, as Hobart Bosworth will make his appearance as leading man, playing the part of Dufresne in Zaza to Amelia Gardner's Zaza.

The third week of The Halfbreed at Morosco's Burbank Theatre was still a house packer, creating unusual popularity. Notwithstanding the fact that William Desmond and H. J. Ginn, who have been playing the principal roles in this play, have left for New York to take part in The Judge and the Jury, which will open at Wallack's on Sept. 1. The Halfbreed will be continued for a fourth week, with Harry Glazier and William Bernard succeeding. This is the longest run any one play has ever had here and proves our temperature dramatically.

The House of Mystery has been on at the Grand 29-4, drawing the usual big attendance of greatly excited and intensely interested melodrama lovers. The mystery was cleverly unraveled by the Ulrich co., to the great satisfaction of all concerned. When the World Sleeps 5-12.

Kolb and Dill were seen in A Trip to the Catskills at the Hotchkiss Theatre 29-4, assisted by Ben Dillon, Charlotte Vidot, Maude K. Williams, Edward Hutchison, George Best, and William Gibson.

At Belasco's 7-10, for matinees, will be seen Constance Crawley, Hobart Bosworth, and Arthur Maude in a magnificent production of Maeterlinck's famous play, Pelleas and Melisande.

DON W. CARLTON.

MILWAUKEE.

Thelma opened 6 at the Davidson to a capacity house. The Brown-Baker Stock co., as usual, have given a very fine production, and no fault can be found with the acting. The play itself is hardly a suitable vehicle to show the players at their best. Edith Evelyn in the part of Thelma was very well cast. James Durkin as Sir Phillip Bruce Errington gave a manly interpretation of the character. Albert Brown, Lee Baker, and Riley Chamberlain were suitably placed, and got all that was possible out of the parts. Colin Campbell, as usual, did well in the small part of the Rev. Dyceworthy. Miss Lamkin and Blanche Crozier were acceptable in their respective characters. Minor parts, without exception, were well handled. As was expected, the scenic equipment was of the best, and, taken altogether, the stock co. will probably do a good business all the week. Week commencing 13 A Temperance Town.

Milwaukee is to have the pleasure this week of witnessing the first performance on any stage of the musical comedy, The Time, the Place, and the Girl, by the La Salle Theatre Stock co. The premiere will take place 11.

The Alhambra has been entirely redecorated, and, according to the box-office report, a large first-night house is assured.

The Star Theatre, the local burlesque house, opens 11.

The inclement weather the past week has undoubtedly injured to some extent, the business at the various amusement parks.

A. L. ROBINSON.

PROVIDENCE.

At Keith's 6-11 Frank Losee, Morgan Wallace, Jane Wheatley, and the Albee Stock co. appeared in The Speculator to very good houses. As a prelude to the play the management provided the Spook Minstrels, a very novel and decidedly pleasing musical act. The bill was very enjoyable. The Silver King 13-18.

The Empire Theatre was closed 6-11 and has been renovated and made ready for the regular season's opening, which occurs 13 with Queen of the Highbinders. Managers Spitz and Nathanson feel that for this season they have an exceptionally fine list of bookings.

Manager Charles Lovenberg, of Keith's, spent several days in New York last week, completing arrangements for the Pawtucket Albee Stock co.'s season at Keith's Pawtucket Theatre, which opens very soon, and arranging for the regular vaudeville season, which opens at Keith's Providence on Labor Day.

The Ramsdell Sisters, of this city, have been booked for twenty-six weeks over the Keith circuit.

The Shubert (formerly Imperial) has passed into the control of the Empire burlesque circuit and will be opened 18 with the Innocent Maids. Leon H. Curtin will be the manager here.

The request of Dr. Jules Jordan and others for a Summer theatre at Roger Williams Park has been denied by the Board of Aldermen.

HOWARD C. RIPLEY.

SPOKANE.

The Byron Douglas Stock co. closed its season at the Columbia 4. The play presented during the farewell week was The Private Secretary, and proved to be a fitting closing attraction. George Robinson and W. J. Montgomery were well cast as Jonathan Cattermole (the uncle) and the Rev. Robert Spaulding, and contributed largely to the funmaking. Patrons showed their appreciation of the work done by this co. during the Summer season by filling the house each evening.

At the Auditorium the Jessie Shirley co. presented A Game of Hearts in a very satisfactory manner to large business July 29-4. Miss Shirley had the principal role.

Comedy and dramatic sketches formed the greater part of the programme at the Washington Theatre 29-4. The best feature was the Two Garnellas, comedy acrobats, who have one of the most amusing acts ever put on here.

At Natatorium Park Hale's Touring co., mechanical circus, free vaudeville, concert and other features continue to attract large crowds.

Spokane Theatre will open its season 18 with the Stewart Opera co.

The Columbia will be closed for two weeks, in order that changes may be made to increase its seating capacity.

W. S. McCREA.

CLEVELAND.

The Princess Chic was the closing bill of the Garden Opera co. at the Euclid Garden 6-11, and was a most delightful offering. Dora De Fellippi sang the title-role in an acceptable manner, and judging from the way in which she was received at each performance she will always be a welcome visitor to Cleveland. Forrest Huff was good as Charles the Bold, and Elfrida Buesing was at her best, singing and acting the role of Lorraine in a charming way. Marshall Farnum, Jack Henderson, and May Botti all came in for their share of applause. Vaughan Glaser and co. open a short engagement 12 with The Man from Mexico.

Harry First, supported by a good co., was seen in Old Isaacs from the Bowery 6-11 at the Cleveland Theatre. At the World's Mercy 13-18.

Laura Nelson Hall and co. will open at the Colonial Theatre 20.

The Lyceum Theatre opens 20 with a new musical comedy, The Hall Room Boys.

WILLIAM CRASTON.

JERSEY CITY.

The Academy of Music is being thoroughly overhauled and opens with Bertha, the Sewing Machine Girl, 20-27. Manager Frank E. Henderson is in town every day, looking after the improvements, at the house. As this will be the only dramatic house in town this season a number of good shows have been booked.

Hamilton B. Mott, of this city, has been re-engaged by William A. Brady to support Robert Mantell this season and to act as assistant stage-manager.

WALTER C. SMITH.

BUFFALO.

At the Star week 6 Jessie Bonstelle and her associates presented Lord and Lady Algy, which proved a great success and was greatly enjoyed by [illegible] houses. Next week the season of stock, the most successful financially ever here, will be brought to a close with a magnificent production of Sapho.

Queen of the White Slaves thrilled capacity houses at the Academy week 6.

Lotta Crabtree was in town during the past week.

F. T. O'CONNOR.

CORRESPONDENCE

ARKANSAS.

PINE BLUFF.—FOREST PARK THEATRE (James H. Drake, mgr.): Moving pictures and illustrated songs week of July 30.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Elleford co. in The Two Orphans July 30-4; good performance and business. Monte Cristo 5-8.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players presented Camille 30-5; fine production to capacity of house. Trilby 6-12.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. 30-5 in Pinafore; house packed nightly. In preparation, Girofle-Girofla and Robin Hood.

SAN DIEGO.—ISIS (J. T. Gray, mgr.): The Hon. John North July 21-25 pleased very good houses.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): The Moth and the Flame was presented 6-11 by the stock co., and William F. Canfield shared honors with Gertrude Dion Magill in the leads. Dorothy Lamb did strong work as the wronged wife. Richard Gordon (a born and bred Bridgeporter) came down from the Waterbury Poli co., whose leads he has played this season, and his Douglass Rhodes was manly and convincing. Jessie Pringle's Mrs. Lorrimer caused wide comment. Lucius Fairchild as Mr. Dawson rounded out his scenes well, with rather more incisiveness than the part demanded. Mistress Nell 13-18 will chronicle the return of Miss Shipman and Mr. McGill.——SMITH'S (Edward C. Smith, mgr.; A. E. Culver, bus.-mgr.): Manager Smith announces the coming season's high-grade bookings as better and more numerous than in his previous nine years' control of this house. Lew Dockstader opens the season 18 with his funmakers, followed by Twirly-Whirly.——ITEM: Fred Olmstead, who was for some years connected with the Park City Theatre (now Poli's), under the Bunnell-Rowland management, is kept busy greeting friends of the Poli box-office window.

W. P. HOPKINS.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Poli Stock co. appeared in Moths 6-11 and gave a pleasing entertainment to good sized audiences.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Alhambra Stock co. July 30-4; excellent, to big business.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): William Collier Sept. 21. Millionaire Tramp 24. On the Bridge at Midnight 29. Mr. Pipp Oct. 1. Hearth and Home 2. Jane Corcoran 5. Steers and Coman 8. A Royal Chef 11. Juvenile Bostonians 12.——RIVERSIDE PARK (M. Christensen, mgr.): San Francisco Opera co. week July 29 in The Mikado, pleasing big crowds.——FOREST GROVE (Wil F. Lock, mgr.): Vaudeville, moving pictures and dancing continue to do good business.——The McKenham Colored Merry Makers 3-5 (under canvas): fair co.; light business.

ILLINOIS.

BLOOMINGTON.—ITEMS: Manager Frank Raleigh, of the Grand Opera House, is working hard to have everything in readiness for the opening of the house 21 with The Umpire.—Lake Park has again changed hands. Charles L. Schneider, of this city, has leased it for five years, with a purchase option. Mr. Schneider is an experienced man in this line of amusements, as he was lessee of the same property several years ago. It is, however, not generally believed that he personally intends to retain control of the park, as he is thought to represent the traction company, which for some time has been trying to obtain this resort, as outlined in my letter last week. —The State Epworth League Chautauqua will occupy Lake Park 9-21. The theatre, which during week July 30 had a very poor vaudeville co., closed the regular season 4, as the Chautauqua uses it for its lectures and other entertainments. Whether Mr. Kunsell will put any attractions in after the close of the Chautauqua has not been fully decided.

CHAMPAIGN.—WEST END PARK (Matt Kusell, mgr.): North Brothers co. July 15-4. Plays: Jack of Diamonds, The Little Princess, Cousin Teddy, Wizard of Wall Street, Roanoke, Rina's Pansa, Camille, The Golden Cliff, At the Stroke of Twelve, and Old Farmer Allen delighted crowded houses nightly; also presenting John L. Sullivan in monologue and sparring match 23-28, with record breaking attendance. Wright Amusement co. 30-4, carnival at park, drew fair business.——ITEM: The Walker Opera House, which has been entirely overhauled, new exits provided, etc., will open season 14 if painters and decorators finish.

PEORIA.—MAIN STREET (Davis and Churchill, mgrs.; J. C. Cutler, res. mgr.): Livingstone Stock co. presented Turned Up 5-12; the performance this week is meeting with success. Richard St. Vrain as George Medway carried off the main honors of the farce. Vail De Vernon as the widow made an immense hit. Helen McCabe as Sabina Medway and Coletta Power as Ada Baltic were acceptable. Millie Freeman as Mrs. Pannall was excellent. Frank Readick did a good character as Carraway Bones. Walter Paulter as Ned Steddam. Robert Preston as General Baltic. Clyde Benson as Captain Medway. James Rennie as Cleopatra, and Master Frankie Readick as Ephraim all made much of their parts. Week 12-19 Captain Racket.——AL FRESCO PARK (Vernon C. Seaver, pres. and mgr.; Oscar W. Miller, vice-pres.): Week of 5-12 had an extra strong bill of free attractions. The vaudeville house and various other amusements are doing tremendous business. Peorians have patronized the park liberally this season, as they realize that Manager Seaver has done his best to provide good attractions.——STONE HILL GARDEN (Frank Grave, prop.): Stock co. week 6-12 in The Lenwood Secret; business and play good.——VIRGINIA BEACH (Frank Heineke, prop.): Large crowds.——RIVER FRONT: Markle's Floating Show 7 did good business.

CLINTON.—RENNEK OPERA HOUSE (L. C. Sabon, mgr.): Hoyt's Big Comedy co. opened Fair week and season July 31 in A Broken Heart, A Royal Prisoner 1, A Man in Black 2, Lost and Won 3, David Harum 4, The Little Christian, matinee, and night The Gentleman Burglar 5 to full houses and best of satisfaction.——ITEM: They had good business against hot weather and a fair.

BELLEVILLE.—LYRIC (F. R. Hallam, mgr.): This very fine theatre will reopen 28 with On the Bridge at Midnight.——ITEM: Manager Hallam returned from the East 6, and has been successful in making a very fine booking for the coming season. In the Lyric Belleville now has a first-class modern playhouse, and is so voted by both the public and the profession.

KANKAKEE.—ELECTRIC PARK (C. W. Burrill, mgr.): Myrkle-Harder Stock co. July 30-4 pleased largest crowds of season. Vaudeville 6-11.——ITEMS: Manager Burrill has booked the Kilties' Band for 12.—Robinson Amusement co. (under canvas) 6-11 to good crowds; attractions poor and in a delapidated condition.

TAYLORVILLE.—ELKS' THEATRE (Jerry Hogan, mgr.): Wood and Ward in Two Merry Tramps 16; opened season.——ITEM: Manager Hogan has had a new drop curtain and large electric fans installed besides numerous other improvements.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): House opens 24 with The Minister's Son. Mazie Trumbull in Dad's Side Pardner Sept. 2. Told in the Hills 6.——ITEM: Prospects for season are bright.

DECATUR.—DREAMLAND PARK: Creatore's Band July 30, 31 pleased good business. Black Bike's Band 7.——ITEM: The Bijou is being enlarged and remodeled.

PITTSFIELD.—K. P. OPERA HOUSE (W. J. Healey, mgr.): Will open 17 with Just Struck Town. Hearts Astray 23. King of Tramps 30.

INDIANA.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): Midnight Flyer 5; fair, to good business. The Clay Baker 12. Billy Kersands' Minstrels

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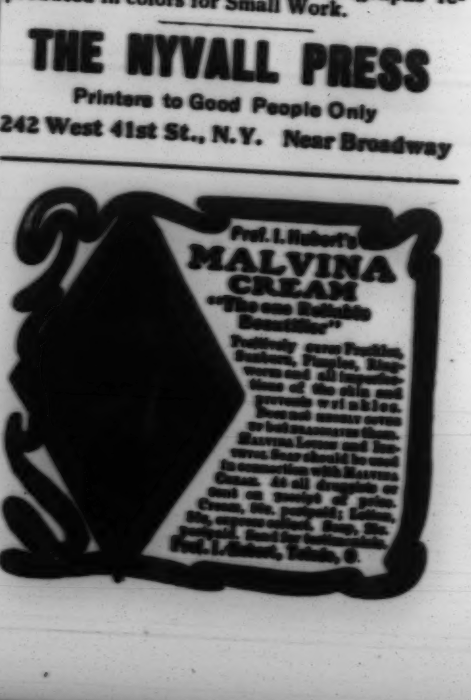

18. Dan Thorne 19. His Last Dollar 22. The Royal Prisoner 25. The New Pete 28. A Stranger in Town 29. Missouri Girl Sept. 1. Aristocratic Tramp 2. Girl of the Streets 3. My Wife's Family 6.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): Season opens 22 with Her Only Sin.——IRWIN (Ammons and Du Bois, mgrs.): week 6: Coro and Coro, Lee H. Mottell and William H. Butts, Tony and Flo Vernon, Fairy Plumb, and Carrie McDonald; business excellent.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Lena Rivers 3; excellent co.; full house; well pleased. Reber-Edison moving pictures 10.——ITEM: F. M. Counsheil was unable to appear on account of a broken arm.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Season opened 9 with Porter J. White in Faust. My Wife's Family 16. North Brothers week Sept. 4.

EVANSVILLE.—PEOPLE'S (Pedley and Burch, mgrs.): Papa's Boy opened season July 29; two fair houses. The Black Eagle 5 drew light house, weather conditions preventing large house.

ELKHART.—BUCKLEN OPERA HOUSE (H. G. Sommers, mgr.; F. S. Timmis, bus.-mgr.): James O'Neill in Monte Cristo 16.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): The Cowboy Girl 6 satisfied a good house. A Poor Relation 13.

RICHMOND.—GENNETT (Ira Swisher, mgr.): A Wife's Secret 9.

IOWA.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Hickman-Bessey co. 4 pleased a crowded house at a one-night performance. Hickman-Bessey co. three nights and matinee, beginning 9.——ITEM: The Ottumwa Chautauqua Association closed a very successful series 5, having several speakers of national repute on their programme. FRANK SIMONDS.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Iowa Falls Chautauqua closed the most successful meeting in its history 5.——ITEMS: Manager G. E. Gilman, of the Wisner Opera House at Eldora, was in the city 3 and stated that his house would open 14, the opening attraction being Elmer Walters' For Hearth and Home.—Frank Shoenhair, formerly of this city, is at the head of a movement in Eagle Grove to build a new opera house. The town has been without an opera house for several years, and a meeting was held 3 to consider Mr. Shoenhair's proposition, and it was accepted.—Robert Blaylock has completed the organization of his repertoire co. and rehearsals are being conducted in Des Moines, Mr. Blaylock's home. The co. will open the season at Gowrie Sept. 3, and is booked until May. The co. will play three-night stands.—The McNutt Sisters, well known sketch artists in vaudeville, have joined the Ewing-Taylor Repertoire co. at St. Louis. The organization will tour the South the coming season.—The Campbell Brothers Shows have been jumping across Iowa the past week, and will show in Nebraska and Kansas the next few weeks. The show has been doing excellent business in Minnesota and Wisconsin.—Some of the bookings for the new Armory Opera House, at Webster City, will be made through Manager C. F. Pederson, of the Midland Theatre, at Fort Dodge.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Hearth and Home 13. Angle's Comedians week 22. The Flaming Arrow 28. Little Outcast 29. Two Merry Tramps Sept. 3. The Messenger Boy 5. Parsifal 8.——ITEM: The Cosmopolitan Carnival co., under the auspices of Waterloo Baseball Club, will be held week 6.

SIOUX CITY.—RIVERSIDE PARK PAVILION (Traction Co., mgrs.): The Howard-Dorset co. continues to draw big houses, giving great satisfaction; excellent co. Plays last week: A Trip to Bombay and His Honor the Judge.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Hickman-Bessey co. 13-18 (fair week). Old Clothes Man 24.

KANSAS.

TOPEKA.—AIR DOME (Crawford and Kane, mgrs.): Highly pleased capacity week ending 4. New bill of vaudeville includes Cole and Cole, acrobats; Ned Norton, monologist; Burton Sisters, singers and dancers; The Chimney Sweep, motion pictures.——TENT THEATRE (H. D. Rucker, mgr.): Will close this week with the following plays: The Man of Mystery, A Wife's Peril, The Planter's Wife, Kathleen Mavourneen, Sapho, Wanted a Wife; co. has been doing big business.——ITEM: The Grand Opera House, under the management of Crawford and Kane, is undergoing extensive improvements and will open the latter part of August or first of September.
DAVID J. AUGUST.

LEAVENWORTH.—SUMNER THEATRE (Maurice and Charles Cunningham, mgrs.): The bill for week of 5 includes Will King, Cull and Johnson, Des Monde and Dinsmore, Clarence Haslet, and the Sumnerscope; business good.——ITEMS: Charles Keane, Manager Cunningham's private secretary, is visiting relatives in East St. Louis, Ill.—Manager Cunningham reports regular season to open 27.

MAINE.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Bartley McCullum Stock co. closes a very successful season week 6 with the drama, Dora. A testimonial was tendered Mr. McCullum 10.——CAPE COTTAGE THEATRE (E. V. Phelan, mgr.): The Mountbank 6-11 is drawing big, and is a good attraction.——PEAK'S ISLAND GEM (C. W. T. Goding, mgr.): The Case of Rebellious Susan week 6 is delighting large houses.——RIVERTON PARK—RUSTIC (E. A. Newman, mgr.): J. W. Gorman's Alabama Troubadours 6-11 to seating capacity.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The College Widow 27. Thomas E. Shea 28-Sept. 1.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): The Imperial Burlesquers 3; a well selected cast; prettily staged and costumed; pleasing good business. Charles F. Aldrich in Secret Service Sam 4; proved himself an actor and magician of worthy mention; pleasing large enthusiastic audience. Her Mad Love 14. Ikey and Abey 18. The Asman Stock co. 20-25. Col and Johnson in The Shoo Fly Regiment 27. Mazie Trumbull in Dad's Girl 28.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Season opened 2 with The Man of Her Choice to a large audience; good performance. Violette 22. Dad's Side Partner 28. Human Hearts 25. The Village Parson 28. Mistakes Will Happen 30. Peck's Bad Boy 31.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Eight Bells 17, 18. Primrose's Minstrels 20. Marie Cahill 21. H. W. Taylor's Stock co. 22-25.——SAVOY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Season opens Sept. 1.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co. presented For His Sister's Honor 6-11 and met with their usual success. J. Frank Burke as Dave Foster gave an excellent impersonation. Harry S. Hadfield as Dirk Gath appeared to good advantage. W. H. Barwald achieved success as Willis Hewlett. Bert Walter scored a hit as Eb Whimple. Ethel Elder as Dora Appleton was excellent. Miss Elder has done nothing better this season. Florence Mack scored heavily as the blind mother, Jane Hewlett. Ann Singleton, Margery Fletcher, John A. Daly, and Herbert Russell did well with the parts assigned them. The rest of the co. had little to do. The production was well staged, under the direction of Harry S. Hadfield. Specialties were presented by Florence Hartley and Evelyn McVey. The attendance, despite the intense heat, was very large. An American Gentleman 13-18.——ITEMS: The J. Frank Burke Stock co. broke all records for attendance at Sheedy's 30-4.—The news of the death of Manager Grant was received here with much regret, as he had many friends in this city and was well known. Manager Mason attended the funeral 8.—George A. Haley, late manager of the Savoy, has been engaged by Cahn and Grant as manager of their theatre in Hazelton, Pa.—Harry S. Hadfield will direct the stage at Sheedy's for the balance of the Burke engagement.—Eugenie Hayden, late of the Huntington co., has signed for leads with the new stock co. that will open in Lowell, Mass., Sept. 1.—Harmon B. MacGregor, who has many friends here, has signed with A Strenuous Life co.—Jack Warburton, of this city, left 7 to join the Satan's Imp co. in Chicago. Mr. Warburton has signed to play the leading role.—Manager Mason went to New York 3.—Extensive improvements are being made in the lobby of the Academy of Music, which, when completed, will make a very handsome entrance.—Mr. and Mrs. Corliss Giles (Heleane Hadley) were in town 3, the guests of friends.—Rose Tobin, of this city, has joined the Canobie Lake Opera co.—Edward Tobin will furnish the orchestras at the Academy and Savoy the coming season.—The Shack has entertained many theatrical people so far this season, over fifty having been there as guests, several large dinners being given in their honor.—Ethel Elder, Florence Hartley, and Harry Hadfield and wife, of the Burke co., will be the guests of friends at dinner 12.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Taylor Stock co. 11-18. Plays: The Little Red Schoolhouse, Carmen, The Colleen Bawn, The Power of the Cross, A Game of Hearts, Reaping the Harvest, and The Little Avenger.——HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): The Hathaway Stock co. presented Young Mrs. Winthrop 4-11; Afra Alsing was excellent in the title-role; Frank Thomas as Douglas Winthrop did remarkably clever work; Jessie Arnold as Mrs. Dick Chetwyn played this important part with excellent effect; Jessie Ralph gave an admirable impersonation of Mrs. Ruth Winthrop; Harry Blakemore as Buxton Scott won much applause; large audiences. Three Hats 13-18.——SAVOY: 4-11: Moving pictures and illustrated songs; good business.——ITEMS: William Belfort, of Hathaway's Stock co., will close 11. Mr. Belfort will join David Higgins' co. in Chicago 18.—Jessie Ralph, the popular character woman, will close with Hathaway's 11, and will begin rehearsals with Blanche Walsh in New York 13.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Season opens 13 with Lorne Elwyn co. Plays: Polly Primrose, The Black Hand, The Little Minister, Why Women Hate, The Girl from the Golden East, Anita, the Singing Girl: Little Red Riding Hood, and The Crimson Stain. The Sandow vaudeville co. completed successful week at the Valley Park Theatre 11.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Quincy Adams Sawyer, with James Thatcher in the title-role, opened the season here 6 to a large and very appreciative audience, with an excellent co. Dark until 20, when the Adams Good co. in repertoire opens here for the week.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): George Primrose's Minstrels will open the season 13.——COLONIAL (J. Fred Lees, mgr.): Will open with vaudeville Sept. 3.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Season opened July 31 with Just Struck Town; fair co.; pleased. Lena Rivers 2; good co. and house. Miss Poynter exceptionally good. West's Minstrels 3; good performance and house. Uncle Josh Spruceby 4; fair co. and house.——ITEMS: Fred Eckhart, of Lincoln J. Carter's When 'Frisco Burns co., joined the Elks here 2.—Ted Armond, of Lena Rivers co., fell and broke his arm and dislocated his elbow just before the performance started. A doctor set the dislocation and Mr. Armond went on with performance.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): After two weeks of active rehearsals Gordon and Bennett's new play, Under the North Star, which was also built here, opened to an enthusiastic audience 6; Clarence Bennett, the author-star; the co. and production are a credit to the hustling management. Harry Gordon, of the firm, left next morning for the New York office. Porter J. White's co. in Faust 10. My Wife's Family 15. Johnny Wise 21. A Stranger in Town 29. Thorns and Orange Blossoms Sept. 1.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, mgrs.): Chicago Stock co. 2-4; excellent, to S. R. O. every night. Plays: A Soldier of the Empire, A Parish Priest, The Scout's Revenge. Norbert E. Dorent, George Brown, and Clara Prae Dorent were the favorites.——ITEMS: T. C. McDonald, formerly of A Poor Relation co., joined the Chicago Stock co. 1.—James A. McDonald and wife (Ruby Day), of Alpena, joined My Wife's Family co., Stevens and Linton, managers.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Willard Mack Stock co. July 30-4 presented The Christian, When We Were Twenty-one, Miss Hobbs, The Little Minister, and Up York State; good co.; played to S. R. O. West's Minstrels 11. Hunt Stock co. 13-18. In Old Kentucky 21. Porter J. White's Faust 24. The Maid and the Mummy 29. Too Proud to Beg 30.

SAGINAW.—ACADEMY (C. J. Porter, mgr.): Quincy Adams Sawyer opened this house for the season 5; good performance; business fair. Uncle Josh Spruceby 11. Chicago Stock co. 12-18.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Just Struck Town 4; topheavy house; very ordinary co. Porter J. White's Faust 14. Lena Rivers 17. Banker's Child 22. The Clay Baker 28. Belle of Japan 31.

JONESVILLE.—THEATRE (E. H. Saxton, mgr.): Opened the season with Porter J. White's Faust 7; co. gave good satisfaction; stormy evening, light business. The Belle of Japan 23.

OWOSSO.—OPERA HOUSE (Stevens and Beardsley, mgrs.): Opened 8 with Under the North Star. Lena Rivers 10. Uncle Josh Spruceby 14.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Just Struck Town 11. Millionaire Tramp 18. The Holy City 23.

TRAVERSE CITY.—STEINBERG'S GRAND (A. C. Loomis, mgr.): William H. West's Big Jubilee Minstrels 8. Just Struck Town 10.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Winninger Brothers Stock co. week of July 31; good co. and business. Plays: The Missing Witness, A Texas Ranger, The Way of Women, The Darkest Hour, Taken from Life, Sheridan Keene, and Clover Dale. Winninger Brothers 6-11.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. closed season July 30; fair house and performance. Uncle Josh Perkins 7. Duss and his band 12. On the Bridge at Midnight 14.

MISSISSIPPI.

COLUMBUS.—LAKE PARK PAVILION (Potters and Street, mgrs.): Vaudeville week July 30 to good business.

MISSOURI.

JEFFERSON CITY.—Jefferson Theatre, heretofore under the management of Crawford and Olendorf, has been leased by D. C. Weatherby, of this city. It is now being repainted and renovated and will open about Sept. 1.——ITEM: While it will be primarily a Shubert house, Mr. Weatherby states that he will also receive bookings from others for all the time not occupied by the Shuberts.

HANNIBAL.—PARK (J. B. Price, mgr.): Opens 10 with Beach and Bower's Minstrels. At Cripple Creek 11. Kennedy's Players week 13. Billy Kersands' Minstrels 23. A Woman of Mystery 24. How Hopper Was Sidetracked 25.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Beach and Bower's Minstrels 16. Kennedy's Players 20-25 (Fair Week).

MONTANA.

MILES CITY.—Sutton's co. (under canvas) 6-8. Plays: Trixs, Family Affairs, Church Across the Way; very poor; specialties good.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Season opens 11 with Primrose's Minstrels. Dot Karroll co. 20-25.

NEW JERSEY.

TRENTON.—The first gun of the season will be fired 16, when the State Street Theatre will open with A Race for Life, continuing 17. Charles Yale's Devil's Auction follows 18. F. B. Shalters continues as business-manager, Charles Stevenson as stage-manager, and Joseph S. Barker, leader of orchestra.——At the Taylor house Neil Burgess starts the season with The County Fair 22. Montgomery Moses will occupy the managerial chair again, and Frank Winkler will be continued as orchestra leader. The Trent will also be under the management of Mr. Moses.
ALBERT C. D. WILSON.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.)——ITEM: The New Brunswick Opera House Co. has remodeled what was formerly Shortridge's Theatre, located at New Brunswick, N. J., and converted it into a modern ground floor playhouse, which heretofore was an upstairs house. The seating capacity has been increased and is now 1,200. The decorations are ivory and light green; the architecture is modified Colonial in design. The exits are on three sides of the building. The stage is 65 feet wide, 35 feet deep and 60 feet high. The proscenium is 32 feet. The chairs on the ground floor are upholstered in green leather, and the theatre has large balconies and galleries. Louis Wiswell, the president of the co., is in charge of the bookings. The local manager is William Proctor. Lottie Wells is the treasurer. The population is 35,000, which includes suburbs to draw upon, assures the success of this theatre. The house will open 23 with Wonderland.

ASBURY PARK.—CASINO PIER (J. B. Delcher, mgr.): James O'Neil in Monte Cristo 9. Sousa's Band 11. Arthur Pryor's Asbury Park Day, concluding with the Schubert Glee Club Minstrels, 13. Dockstader's Minstrels 14, 15. As Ye Sow 16-18.

PLAINFIELD.—THEATRE (W. J. Counihan, mgr.): Bertha, the Sewing Machine Girl, 2, to good house. Queen of the Highbinders 4 to good houses.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Season opens 16 with The Devil's Auction.

NEW YORK.

ELMIRA.—RORICK'S (Henry Taylor, mgr.): The Manhattan Opera co. covered itself with honors with a splendid production of Fatinitza 6-11. Henry Taylor scored heavily as Captain Vasil, and Robinson Newbold as Izzet Pasha and Alonzo Price as Count Timofey did unusually good work. Eddie Flavelle made a clever newspaper correspondent, and Guy Tully and Charles Wimsatt were heard to advantage. Helene Lorie found a congenial part in the title-role and sang herself to increased popularity, and Alice Farrell made a thoroughly charming Princess Lydia. Marie White continued her excellent work as Gustave Imbroff, and interpolated numbers by Lillian Whiton and Vera De Ford were well received. Giroflé-Girofla 13-18.——LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Charles K. Champlin, supported by a good co., drew well 6-11. Plays: Inside Track, A Wife's Deception, Sherlock Holmes, 'Way Out West, A Soldier of the Legion, His Paleface Squaw, In the Land of Cotton, The Crime of Du Bosq, and The Lamb and the Brute. Hyckle-Harder co. 13-18. Chester De Vonde 20-25.——ITEMS: Several members of the Manhattan Opera co. have commenced rehearsals with their Winter con. Hearn Collins has joined Madame Bertha Kalich; Hazel Boyne, Hap Ward, and Della Marsh, Piff! Paff! Pouf! They have been replaced by Stanley Miller, Virginia Lee, and Frances Gorby. The opera season will close Sept. 1, after which a supplementary season of comedy will be offered.—A baseball game between Lyceum and Rorick's attaches is scheduled for the near future.—The Lakeside Park Theatre, Findley Lake, N. Y., opened Aug. 4.—The Elks' new club house at Tamaqua, Pa., will be dedicated in September.—The Point Gratiot Theatre, Dunkirk, N. Y., has closed its season.—Sherman McVenn has signed as manager for Two Merry Tramps. J. MAXWELL BEERS.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): At the urgent request of their many friends, the Vale Stock co. prolonged their engagement one week, appearing in The Old Plantation 6-11 before fine audiences. The co. is to be complimented for their general excellence. Louise Vale, Marbella Seymour, Charles Carver, and Sheldon Lewis carried the honors and were called before the curtain. House closed week 13-18.——COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The stock co. appeared in Northern Lights week 6-11 and the attendance was large. Bert Lytell as Swiftwind and Willette Kershawe as Helen Dare made their characters highly interesting. The rest of the co. were well up in their work and pleased. A Stranger in a Strange Land week 13-18.——ITEMS: At Ontario Beach Park Amusement Director Jimmie Clancy has completed arrangements for the Mardi Gras Carnival week 20-25. Big crowds attended the vaudeville presented week 6-11. Those appearing were Bowers, Walters and Bowers, Lester Trio, William Labell and others.—At Glen Haven Park the throngs are entertained by Mr. and Mrs. Neil Litchfield, Robinson and Grant, Irene Latour, Louise Schmitz, and Silvern and Emerie. J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Primrose's Minstrels 7 drew a packed house; the performance scored well, the many good features being heartily applauded. Black Patti Troubadours 13-15. The Burglar's Daughter 16-18.——AL-TRO PARK (Max Rosen, mgr.): Big crowds attended week 6-11. Professor Alexo, high-wire artist, appeared as substitute for Belle Lockwood, aeronaut, who canceled, not having recovered from injuries received at Binghamton, N. Y., recently. Others on the bill were Ponge and Leo, Carson Brothers, and Mlle. Roberti's trained animals.——ITEMS: The Gaiety Theatre opens 27-29 with Dinkins' High School Girls. —Joseph Weber, of Weber and Rush, was here this week looking over the Empire Theatre, the new acquisition to the Columbia circuit of theatres. After a few alterations the house will be ready to open about Sept. 1. GEORGE W. HERRICK.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): N. Y. Standard Stock co. closed their three days' engagement 4 to good business, presenting Queen of the Secret Service, While 'Frisco Was Burning, An Orphan's Prayer, and Young King Brady, Detective. George Primrose's Minstrels 6 had only a fair sized audience, but they were greatly pleased with this season's show, and a return date was made for Aug. 29. The Maid and the Mummy 9 gave a pleasing entertainment to a large and appreciative audience. Black Patti 10. Pinafore 13. Si Stebbins 14. In Old Kentucky 16. Chauncey Olcott 17, 18.——CONVENTION HALL (James T. McNulty, mgr.): Burr McIntosh 5, 6 gave a very interesting illustrated lecture on his trip with Secretary Taft in the Orient to highly delighted audiences. Lew Dockstader 7, 8 drew two large audiences, which established the fact that this is a good two-night stand; both audiences well pleased. Ben Harris' All-Star Specialty co. 14, 15.——ITEM: Chauncey Olcott and his entire co. of twenty-five people arrived here 6 and are having their rehearsals in the Town Hall Theatre of his new play, Eileen Asthore, which opens here 17. Theodore Burt Sayre, author of Eileen Asthore, is spending his vacation here amid scenes of gayety. He is located at the Heustis.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): The Maid and the Mummy co. 8 opened its season here, and also regular house season, to a large and fashionable audience. The cast included Fred Warren as the Mummy, Earl Dewey as Washington Stubbs, Edward Beck as Doctor Elisha Dobbins, Joe Edmonds as Mac Swat, Edward Groh as Don Romero de Carbanos, Charles E. Horn as Michael McGovern, Elizabeth Spencer as Trixie Evergreen, Florence Chambers as Flo Dobbins, the maid; Anna Pelham as Astoria Dobbins, and Selma Harris as Muggsey. Mr. Warren was particularly successful in making the most of the comic possibilities of his part. Miss Spencer sang gracefully, and Miss Chambers did excellent work. Edward Grau earned his large share of the audience's approval. Earl Dewey as Washington Stubbs captivated every one by his grace and ease. Edward Beck and Joe Edmunds played their parts to perfection. Miss Harris and Miss Pelham made decided hits. The chorus was effective. The stage effects and management were good, and the large audience thoroughly enjoyed the performance. Raffles 22.

TROY.—RAND'S OPERA HOUSE (H. J. Thompson, res. mgr.): The season opened 6-11 with Knickerbocker Stock co., except 10, when Dockstader's Minstrels will play. The repertory is From Rags to Riches, M'liss, For His Wife's Sake, The Little Mother, and The Copper King. Billy Walsh, a Troy boy, is greeting his many friends. Earl Burgess co. 13-18, except 14, which will be given to In Old Kentucky.——ITEMS: Proctor's Griswold will open 20 with vaudeville. F. F. Proctor visited the house a few days ago.—This week will bring to an end the Edna Crawford Stock co. at the Lyceum Theatre, and commencing week of 27, the house will be given over to burlesque. An effort will be made to make it a ladies' house, leaving out the name burlesque and calling the plays musical extravaganzas.—The old Royal will be turned into a roller skating rink.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Season opens 30 with Quincy Adams Sawyer. Ole Olson Sept. 6. Harvard Girl 11. My Wife's Family 19. Denton's Colored Comedy co. 22. De Rue's Minstrels 28, 29 (Fair dates).——ITEMS: The Rochester, Syracuse and Eastern trolley road is now running and Palmyra is connected with the small towns on the east and west, which looks bright for big business this season. Cars pass directly in front of the theatre.—Manager Averill is in New York, completing his bookings for the coming season.—W. H. Stevens left last Saturday for New York, to begin rehearsals with Charles E. Blaney's My Tomboy Girl co., of which Mr. Stevens is stage director.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Kirk Brown co. 4 opened their season and this house in The Christian and The Cherry Pickers, continuing 6-10 in A Gentleman of France, Othello, and David Garrick first half; the co. is one of the best seen in repertoire, and the staging is elaborate and tasteful; business very satisfactory, despite intensely hot weather. Lew Dockstader's Minstrels 11. Chester De Vonde co. 13-18.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The New York Standard Stock co. 6-11 opened the season. Plays: Queen of the Secret Service, While 'Frisco Was Burning, An Orphan's Prayer, White Slaves of Egypt, Young King Brady, Detective; A Woman's Worst Enemy, A Drunkard's Daughter, and A Man's Worst Enemy, playing to good sized audiences.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Primrose's Minstrels 4; big business; excellent performance. Burgess Stock co. 6-11 opened to S. R. O.; co. gives satisfaction. Burr McIntosh 13. Si Stebbins 15. In Old Kentucky 17. Champlain Stock co. 20-25.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Alhambra Stock co. 6-11 is playing to satisfactory business and pleasing. Lew Dockstader's Minstrels 9; house sold out.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Opened 6-11 with Earl Burgess co.; fair business and co. Charles K. Champlin Stock co. 13-18.

LOCKPORT.—RUSTIC—OLCOTT BEACH (Charles Stevens, mgr.): Season at the beach at its best; large crowds continue to patronize the theatre; everybody satisfied.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Black Patti Troubadours 9. The Errand Boy 21.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Al. G. Field's Minstrels July 30. The Squaw Man Sept. 3.——NATIONAL (Gill Burrows, mgr.): A Wife's Secret 6-8; excellent; fair business. John W. Vogel's Minstrels 9-11. U. T. C. 13-15. Chinatown Charley 16-18.
LUCIEN A. SOWARD.

VAN WERT.—AUDITORIUM (F. E. Johnson, lessee and mgr.): Opens 9 with Donnelly and Hatfield's Minstrels. A Poor Relation 21. Uncle Josh Spruceby 31. Brady Stock co. Sept. 3-8. Everybody Works but Father 10.——ITEM: The house has been thoroughly cleaned and renovated, new carpets put down, and Manager Johnson will start the season in a most auspicious manner.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (P. M. Cooley, mgr.): Patton's Steubenville Band 5 delighted good crowds. Bill for week 6: Mons. Cadieux, Dan Quinlan and Keller Mack, T. W. Eckert and Emma Berg, the Great Herr Jansen and co.; very strong bill to good business. Rocereto's Orchestra Band 12. Leila Taylor, Barr and Evans, Hall and Earl, and Jones and Walton week 13.

BRYAN.—OPERA HOUSE (Hugh MacPhail, mgr.): Season opens 8 with Donnelly and Hatfield's Minstrels. Lincoln J. Carter's Fast Mail 13. The Belle of Japan 17. Stetson's U. T. C. Sept. 5. Thorns and Orange Blossoms 10. The Holy City 15.——ITEM: H. Mac-

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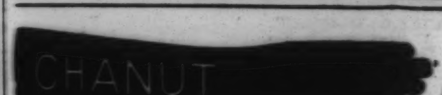

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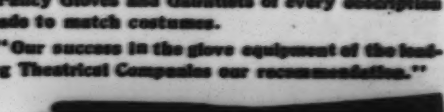

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Phail, who has had the management of the Bryan Opera House for the past several years, has been retained for the season of 1906-7.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): J. W. Vogel's Minstrels 4; fair, to good houses. The Shoplifter 8. Bohemian Burlesquers 10.——ITEM: Clarence Miller, who has been associated with his brother, G. C. Miller, in the management of the Victoria, of Dayton, will be the resident manager of the Fairbanks Theatre, which it is expected will be ready for opening early in November.

FREMONT.—OPERA HOUSE (Heim and Hayned, mgrs.): Season opens with Al. G. Fields 10.——ITEM: Palmer Kellogg leaves this week for Detroit as business-manager for the Whitney's Isle of Spice co.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgrs.): Season opened 4 with Donnelly and Hatfield's Minstrels; big business; pleased. Happy Hi Sawyer 18. A Race for a Widow 25.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): Donnelly and Hatfield's Minstrels opened the season here 6, pleasing a large audience. Fast Mail 9. The Cowboy Girl 24.

ASHTABULA.—LYCEUM (E. H. Vine, mgr.): The Maid and the Mummy 11. Al. Field's Minstrels 12. Chicago Stock co. week 20. The Shoplifter 28. Ernest Hogan in Rufus Rastus 30.

NEWARK.—AUDITORIUM (Charles E. Matthews, mgr.): Season opened 6 with Myrkle-Harder Stock co. for a week at popular prices.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Season opens 14 with The Shoplifter. Pete Baker in A Race for a Widow 29.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): The Fair Stock co. Sept. 3-8. Al. Wilson 11. Stetson's U. T. C. co. 15.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): The Fast Mail opened season 5 to fair business. Cutter Stock co. 6-11.

SANDUSKY.—CEDAR POINT (G. A. Boeckling, mgr.): Week 6: Tell Taylor, Dell and Ward, Orville and Frank, and Roy Conant are drawing well.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Al. G. Field's Minstrels 11 open the season of the house.

CIRCLEVILLE.—GRAND (H. C. Gordon, mgr.): Vogel's Minstrels 6; fine performance to S. R. O.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (Sinopoulo and Marre, mgrs.): North Brothers Comedy co. opened July 30 for two weeks in Belle of Killarney, Hazel Kirke, A Father's Crime, and Paradise Regained; had exceptionally fine business.——BIJOU AIR DOME (E. J. Lassarre, mgr.): Bonner, the educated horse; Mlle. Fanchetti, Lloyd Spencer, Jack Benson, and Neal Avpell made up a good programme for week opening 5.

OREGON.

SALEM.—EDISON'S THEATRE (J. A. Cooper, lessee): A Country Girl July 29-31 pleased fair audiences. Season closed.

PENNSYLVANIA.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): The theatre will open its preliminary season 9, with Young Buffalo, King of the Wild West, which opened the house last season. Arizona 10. The theatre has been renovated and the front remodeled, a smoking-room added, and the stage made higher, deeper and wider. Under the same management—Scherer and Kelly—the Palace Skating Rink will open Sept. 1.——LUNA PARK THEATRE (Hy. Clark, mgr.): The winners at last week's amateur contest were Elmer Bell, Marie Buchanan, and Merle Thompson. These were all song and dance acts, and the participants children, so George Cassidy did not compete. But he gave a dancing exhibition that was a marvel for variety and finish. The bill for week of 6-11 is Youngs and Brooks, Polk and Polk, Major Sisters, and Elsie Harvey. Business is good and the acts clever. The park season is now at its height.——ISLAND PARK (T. J. Flournoy, mgr.): Wizard Brothers will be the free act for the week of 6-11.

EASTON.—ISLAND PARK (D. E. Se Guine, mgr.): Will F. Allen and Lulu Keeley, Miller and Hunter, Le Dent, Gaffy and Fraser, John Healy, Buch Brothers, and the Edison kinetograph 6-11. John Healy made a hit, other acts were well received.——BUSHKILL PARK: Moving pictures and illustrated songs; fair attendance.——ITEM: Among the attractions booked by Manager Detwiller for early dates at the Able Opera House are: Wonderland, The Gingerbread Man, Man and Superman, When Knighthood Was in Flower, James J. Corbett in The Burglar and the Lady, and It Happened in Nordland.

ALTOONA.—MISHLER THEATRE (I. C. Mishler, mgr.): Arizona 9 opened the new season to large business. Young Buffalo 10, 11; good attendance. The Volunteer Organist 17. Digby Bell 24. Under Southern Skies 25. A Mad Love 29. Painting the Town 30. Sunday 31.——ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The Century Maids 17, 18.——PARK (O. C. Hartley, mgr.): The following programme is being presented this week to good business: Harry Thulo, Bruce and Dogneau, Burkhart and Berry, Kittie Nice, Adele Purvis Onri, and the Zarnes.

SCRANTON.—ACADEMY (A. J. Duffy, mgr): The Myrkle-Harder co. 6-11; good houses; pleased. Plays: Tide of Fortune, Pals, An American Gentleman, Winchester, Wronged, Eleventh Hour, and My Jim. Specialties between acts: Mr. Harder and Miss Myrkle, Nat Gill and co., Feldman and Ball, Nellie Hopper, Cato S. Keith, and the Three Flirtation Dancers.

HARRISBURG.—GRAND (Joseph Frank, mgr.): Her First False Step 13-15.——PAXTANG PARK (F. Davis, mgr.): Despite bad weather the attendance at the park continued good. Duffy and Sawtelle, James Dunn, John and Mamie Conroy, Tops and Topsy, Wolfe Brothers, 6-11. Alvin and Kenney, Horace Vinton and Eva Clayton, Patsy Doyle, the Lovitts, Edyne Doyle, 13-18.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in A Daughter's Sacrifice 2-4, and A Night at the Play 6-8 to fair sized and appreciative audiences. Out of the Fold 9-11.——ITEM: Lycoming Opera House opens its season 20-25 with Thaddeus Gray Stock co.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Season will open 23 with Digby Bell in The Education of Mr. Pipp. Charles H. Yale's Painting the Town 28. Gorman's Minstrels 29. Sunday 30.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Sanford Dodge 3, 4 in Ingomar and The King's Rival (under canvas) to fair business; good co.——ITEM: The new theatre opens season Sept. 1 with West's Minstrels.

VERMONT.

RUTLAND.—PARK (Felix Biel, mgr.): Lorne Ellwyn co. week of 6 to capacity; people turned away every night. Herrmann the Great 13, 14. Hubert Labadie in Faust 15-18. Colonial Stock co. week 20; this is the return engagement that the Colonial will play here.——ITEM: This has been the very best season the Park has ever had. It will be kept open until the end of October.

BELLOWS FALLS.—RUSTIC (O. M. Custer, mgr.): May Hillman Stock co. week 5. Plays: Children of Satan, Dangerfield, and Chic; good co. and houses.

VIRGINIA.

RICHMOND.—CASINO (Charles I. McKee, mgr.): Crimmins and Gore co. in A Warm Match 6-11 pleased; business continues good. A Runaway Match 13-18.

WASHINGTON.

TACOMA.—Not enough variety in the show world here to make special mention of the week's entertainment. The week July 29-4 is no exception. Stock cos. and vaudeville running with but little excitement or novelty. The bathing act seems to be the most popular one.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Opened season with My Wife's Family 6; pleased good house. Dora Thorne 11. Too Proud to Beg 18. Ferris Comedians week of 20-25. The Umpire 28. Lena Rivers 30. Over Niagara Falls Sept. 1.

RACINE.—THEATRE (John Wingfield, mgr.): Season will open 17 with The Umpire.——Interior of the house has been practically rebuilt, stage enlarged and now capable of handling any of the largest road cos.

RHINELANDER.—GRAND (Arthur Langdon, mgr.): My Wife's Family 11. Professor Hempstreet and co. 13, 14. Dora Thorne 20. Olga White in Faust 21.

SUPERIOR.—BIJOU (L. O. Whittier, mgr.): Margaret Newton and co., Harry L. Webb, Kelcey Moore, Devinne and Kelly, Bessie Whittier, De Shields and Mehring, 6-11; business good.

OSHKOSH.—GRAND (J. E. Williams, mgr.): My Wife's Family 5; good house; pleased. Ferris Comedians 6-12.

NEENAH.—THEATRE (J. P. Keating, mgr.): A Wise Member 3 opened and assembled here and gave first performance to fair sized audience.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): The Great Raymond July 30-4; fair business. American Troubadours 15. Dora Thorne 24.

CANADA.

ST. JOHN, N. B.—ST. ANDREW'S RINK (Charles E. Campbell, mgr.): Earle Reynolds in fancy skating 2 and 4 (return) to big business; exhibition fine; business continues good.——VICTORIA RINK (R. J. Armstrong, mgr.): Opens season as a roller rink 13, with the famous Dunbar Band of Boston, which will give two concerts daily during the opening week.——ITEM: Meyer Cohen was in town 1 and closed with the Exhibition Association for a moving picture exhibit at our Fall Fair. He will use a black top, with a seating capacity of 500, and will make a special feature of the 'Frisco motion views, followed by a miscellaneous programme. A Marconi station will be established on the grounds, and visitors can send and receive messages free to and from Partridge Island, at our harbor mouth.

LONDON, ONT.—GRAND (John R. Turton, mgr.): Shepard's moving pictures continue to please, though the attendance should be better.——SPRINGBANK PARK THEATRE (Stewart and Cahn, mgrs.): The Mattice Stock co. is drawing good business and giving satisfaction. Looking for a Wife was the bill 2-4 and A Woman's Sacrifice 6-8, to be followed by A Man of Mystery 9-11.——ITEM: A fine canvas top has been erected over the theatre, making it practicable to give matinees now, and also doing away with the necessity of cancelling performances in case of rain.

GLACE BAY, N. S.—KING'S (Cruise and Macadam, mgrs.): Myles Bros.' moving pictures July 30-31; big business. Volunteer Organist Aug. 8; company pleased large audience. 'Way Down East 15. Allan Doone in Kerry Gow 29-30. Robert B. Mantell Sept. 5-6.——ITEM: The Volunteer Organist baseball team defeated the semi-professional Glace Bay team 8 by a score of 4 to 3.

QUEBEC, QUE.—AUDITORIUM (F. X. Kormann, mgr.): Herrmann the Great July 31-2 drew good houses, greatly enjoying his wonderful and clever performances. Why Women Love 10, 11.

SYDNEY, N. S.—LYCEUM (A. Ross, mgr.): Myles Bros.' moving pictures Aug. 1-3. Volunteer Organist 6-7. 'Way Down East 14. Allan Doone in Kerry Gow 27-28.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Sevengala (hypnotist) July 30-4 failed to draw.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE (Frank London, mgr.): Rip Van Winkle July 30-4 to good business. Monte Cristo 6-11.

IN OTHER CITIES.

Received too late for classification.

SAN FRANCISCO.

The present week has shown nothing new in theatricals. Work progresses on the Alcazar and the Empire theatres, the latter will open within the next three weeks. The opening attraction has not been decided upon.

Rice and Cady and North, with Fiddle De De, at the Davis (tent) are doing a very nice business. The Colonial opens soon with a dramatic co., the stage will be under the direction of Frank Bacon, who has gone to New York to secure players. The Colonial is a small brick theatre, located in the heart of the burned district; was originally intended for a 10-cent vaudeville house; it has a capacity of about nine hundred, with a stage that is rather small for drama; it is located on McAllister Street, near Market, and has been fixed up since the quake, and will open as above stated. No date for the opening as yet has been announced.

The Central (tent) is doing a fair business. The location is not good at present, as the local car service is poor, and will be for some time, and in the evening the surroundings are not those to induce the people to travel in that direction, as there is nothing but ruins in the vicinity. Will Walling joins the co. this week. Oza Waldrop also remains for a few weeks, when she goes to Cleveland to join a stock co. in that city.

The Mission Theatre still turns them away at every performance. Edwin T. Emery and his capable co. are on their seventh week, and offer The Man and the Maid, a new comedy with musical settings; book and lyrics by Mr. Emery; music by Nicholas C. Brown.

The Wigwam, Graumans, and Novelty, all tents, are offering 10-cent vaudeville to fair houses. The fog and rainy season soon to set in will work considerable hardship on the tent theatres, though the managers say that they will not close.

SPRINGFIELD, MASS.

Theatrical openings are hurrying in a bunch with the leasing of the Nelson to the Shuberts. George H. Miller, the new manager, arrived 8, and started the renovating of the house. Later he announced that the opening would be with Lew Fields and co. in their new comedy, Around New York. The New Gilmore, which P. F. Shea will run as usual, devoting half weeks to burlesque and melodrama, made a burlesque date. The Transatlantics to open the same day, which is Saturday, and the Court Square follows 27, 28, with Carolina. Thus are things warming up a week earlier than usual. Poli's will run Summer stock till Sept. 1, opening 3 with the season's campaign of vaudeville.

The Poli Stock co. gave Prince Karl week 13, and made a big hit with it, Clifford Stock and Mary Stockwell having the leading parts. Herbert Corthell, who was for a time with the Hunter-Bradford players, has joined the co. William McKay, who did good comedy work all Summer, has retired.

Souvenir postals of Stork and Stockwell were given on succeeding Thursdays at matinees and proved a strong attraction in packing the house.

EDWIN DWIGHT.

ARENA.

ANAMOSA, IA.—Campbell Brothers' Shows 7 pleased packed tents afternoon and evening.

BELLEVILLE, ILL.—Ringling Brothers will show here Sept. 11.

RICHMOND, IND.—Carl Hagenbeck's Greater Shows 7 pleased good business.

PEORIA, ILL.—Hagenbeck's Greater Shows 2 drew large crowds day and night.

SHEBOYGAN, WIS.—Ringling Brothers' Circus will pitch tents here 21.

SUPERIOR, WIS.—Burke's U. T. C. co. (under canvas) 2 to good business.

OCONTO, WIS.—Siebel Brothers' Dog and Pony Show 9.

DECATUR, IND.—Cole Brothers' Circus due here 17.

OWOSSO, MICH.—Ringling's Circus due here 13.

BRANTFORD, CAN.—Barnum and Bailey's Circus exhibited here 13.

LANCASTER, PA.—Pawnee Bill's Wild West 7; did fair business; it deserved better patronage; the performance being one of the best ever given here.

DIXON, ILL.—Ringling Brothers' Circus due here Sept. 6.

OLDTOWN, ME.—Hargreaves' Circus 4; well pleased two large audiences.

EVANSVILLE, IND.—Hagenbeck's Circus due here 15.

CHARLEROI, PA.—John H. Spark's Circus 4 drew two large crowds and pleased.

POTTSVILLE, PA.—Pawnee Bill's Wild West 3; did not arrive until 10 o'clock; killed two horses getting wagons out of mud; gave parade at 3 o'clock, performance at 4 o'clock; tents blew down and they could give no evening performance.

EAST ST. LOUIS, ILL.—Carl Hagenbeck's Greater Shows billed for two performances 20.

MECHANICSBURG, O.—Sun Brothers' R. R. Shows billed here for 21.

BOISE CITY, IDA.—Forepaugh-Sells' Circus expected here 6.

LANCASTER, O.—Gentry Brothers' Dog and Pony Show 2 pleased two large audiences.

BLOOMINGTON, ILL.—Hagenbeck's Greater Shows had two fair crowds at Lake Park 3; the circus is a good one and includes some new features. The date of Ringling's Circus was first given as 18, then as 17, and is now indefinite. Their posters simply say coming soon.

OTTAWA, CAN.—Barnum and Bailey's Circus exhibited here 6 to very large crowd and gave very good performance.

DECATUR, ILL.—Hagenbeck's Shows due here 18.

QUEBEC, CAN.—Barnum and Bailey's Circus 4 gave two performances to big crowds; the big tent was simply packed with people; they have left a splendid impression here, not only on account of the fine performances they give, but also on account of the polite and orderly way people were treated.

KANKAKEE, ILL.—Carl Hagenbeck's Show 2 to largest crowd of season; excellent attraction.

CHAMPAIGN, ILL.—Carl Hagenbeck's Trained Animal Circus 4 drew two large well pleased audiences; the street parade being one of the finest seen in this city for years. Ringling's Circus Sept. 8.

SAGINAW, MICH.—Ringling Brothers' Circus exhibited here 8.

NEW BRUNSWICK, N. J.—Pawnee Bill's Wild West posters announce they will exhibit here 9. Gray Bill and Rushmer Amusement co. will present a carnival here 8-18.

CHATHAM, CAN.—Barnum and Bailey's car No. 2 left 4, after again billing city and county, and the big show will have the usual good crowd on 17, although the parade feature has been eliminated.

AL TRAHERN will manage the tour of JESSIE MAE HALL, in OLIVER MOROSCO'S beautiful production of "A SOUTHERN VENDETTA," opening at Philadelphia, August 27, 1906.

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LETTER LIST.

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WOMEN.

Aubet, Fannie, Ada Adaer, Imogen Avis, Louise Agen, Eleanora Allen, Rita Abbott, Emily Alexander.

Barber, Alice M., Marie Bailey, Helen Beresford, Helen K. Bryan, Jane Barry, Patricia Barrington, Geraldine K. Burnside, Kate Bonnington, Mrs. T. D. Briscoe, Freda Bashay, Madge Burt, Mrs. Raymond Belmont, Bertha Bernstein, Olga Bowen, Dorotha Brenner, Jeanne Brooks, Alice Baxter, Mary Boyce, Mabel Browning, Helen Burke, Florence Bird, Louise Brackett, Gertrude Berkeley, Lizzie Brown, Viola Bancroft, Mrs. Harry Bulger, Ethel Bradwell, Maud Blair.

Carlisle, Ida, Lillian Clayen, Jeannette Connor, Mrs. Frank Cambello, Ethel M. Clarke, Jeane Caldaire, Irene Crommell, Pauline Chadwick, Marie Clifford, Mrs. T. C. Cooke, Nellie Callahan, Rose Coghlan, Margaret Cobb, Genevieve E. Carswell, Leona Collins, Lillian Coleman.

De Mont, Gertrude, Effie B. Darling, Dolly De Gros, Julia Dean, Drina De Wolfe, Helen Dorsey, Gladys Dumas, Lydia Dixon, Eveleen Dunmore, Nan K. Dodson, Kate Dalgliesh, Blanche D'Admond, Jay Davis, Dorothy Downing.

Evans, Rose, Jennie A. Eustice, Mrs. M. A. Edwards, Louise Everts, Martha Engel.

Fairmont, Olive, Mrs. W. C. Fields, Marianne French, Helen Ford, Mrs. Rich'd Ferris, May Fiske, Agnes Fuller, Linnett Fiske, Pauline Fletcher, Pauline Fuller.

Gemmill, Katharine, Viola Gillette, Orrie Gilbert, Mrs. G. S. Gulse, Dora Goldwaith, Nora Galloway, Nettie H. Gentry, Frances Gibson, Annie Girard, Edith T. Gill, Mrs. Andrew Gaut, Aileen Goodwin, L. Graupner.

Howland, Catherine, Grace Hopkins, Isabel Hall, Dorothy Hiller, Carolyn Hall, Mrs. W. A. Hanna, Bessie B. Howard, Anna Higgins, Mabel Hastings, Y. D. Haskins, May Howard, Jean Hassell, Jose Henderson, Bertha Hollenbeck, Celeste Heider, Mabel Haslett.

Jewell, Violet, Marie Jansen, Daisy Johnson.

Kahn, Mae, Mrs. Jas. Kearney, Mary Kelly, Dorothy Kendall, Isabell C. King, Kit Kildare.

Lewis, Rachel, Franklyn Lynch, Laura Long, Mollie Launders, Margaret LaMar, Clona Leonard, Fay LaMahr, Jessie Lausing, Ioma La Pierre, Bessie Lee, Amber Lawlood, Helen Logan, Louise Lydmith, Hope Lotham, Emily La Febore.

Mears, Eda M., Delma Maynard, Olive Madison, Ailleen May, Maude Mordaunt, Julli Marshall, Anna Moore, Grace Marble, Lillian Mills, Irene Moore, Emeece Mackay, Margaret McDonald, Anna McNabb, Gertrude Mackenzie.

Nichols, Dorothy, Mabel Niven, Kittie Nelson, Hortense Nielsen.

Palmer, Ethelyn, Raycleta Purcille, Frances Palmer, Jane Peyton, Mary Penfield, Marion Packburn, Jessie E. Pringle, Madeline Payne, Camille Personi, Suzanne Perry, Mrs. M. P. Palmer, Maud Powell, Elizabeth Patterson.

Quinton, Ollie.

Russell, Virginia, Belle Robinson, Kathryn Riordan, Lillian Rockwell, Lilly Reynolds, Dorothy W. Rogers, Louise Rice, Leah Russell, Margaret M. Rock, Dorothy Revell, Phyllis Rankin, Helen Rockwell.

Shaw, Mabel, Hattie Stokes, Margaret Southerland, Gertie Sharpe, Mrs. Geo. R. Storms, Alice Shaw, Blanche Shirley, Vera Stacey, Nadine Sidney, Marie Selwyn, Ella Snyder, Bessie Stewart, Bessie Streffler, Kathern Stanton, Susan Smith, Leah Starr, Virginia Sterling.

Thompson, Ruth B., Ivy L. Teel, Charlotte Townsend, Mayme Taylor.

Vincent, Eva, Madge Vincent.

Westford, Ollie, Lucille A. Walker, Mrs. Joe Williams, Beata Winfield, Ethel West, Georgia White, Ivy Williams, Alice Webster, Beulah Watson.

Yack, Alice, Rida Johnson Young.

Zarhner, Helen.

MEN.

Allen, Walter, Chas. H. Acker, Claude Amsden, Dan A. Anderson, Fred Alyn.

Belden, Eddie, Jno. H. Booth, Jno. Boylan, Frank Buoman, W. V. Breyer, Raymond Bradley, Lawrence W. Barbour, Fred Bigelow, Wm. H. Burroughs, B. C. Bilton, Harry Blakemore, Thurlow Berger, Keneam Buel, Elmer Buffham, Frank Battin, Frank H. Bright, W. H. Blaisdell.

Carter, Roland, Jno. J. Clark, Walter V. Cogle, Lee Chapin, Herbt. J. Carter, Stilson H. Craune, P. Chappelle, Orne Caldarah, Chas. Chappelle, Walter Colligan, Brandon Courtney, Jas. W. Castle, Jno. E. Carroll, Harold Chalmers, Harry Cashman, W. C. Conners, R. Peyton Curtis, Jno. Chandler, Clarence R. Chase.

Durand, Egbert R., H. L. Davidson, Wm. De Wolfe, H. N. Dudgeon, Arthur Dultino, Jno. T. Doyle, Geo. H Davis, R. N. Dollivar, Chas. Drew, Chas. Dickson, Geo. Delnior, Jack Devereux, Mike Doistetter, Fred Dupre.

Edlam, Jas., Wm. H. Elliott, Will Elwanger, G. Elmore.

Foulkes, Rutland, Fred Ferrell, Clinton P. Ferry, Reuben Fax, Fred Fourpaugh, Edw. J. Farrell, Bud Farnum, Gilbert Fitzgerald, Jno. B. Fitzpatrick, Nat Fields, Wm. I. Flagg.

Green, Harry L., J. A. Galreille, W. Y. Gauntt, Sumner Gard, Wm. L. Gibson, Frank Garrison, J. V. Grimsley, Robt. J. Gillis, Louis Guilberat, Gustave A. Gauss, R. E. Graham, Jos. W. Gaites, Max Gottlieb.

Hyams, Jno., Henry Hait, Harry Hargreaves, O. Hoogland, Fred W. Huntley, W. C. Hamilton, Harry H. Hamilton, Harry Hewitt, Robt. Haselton, Arthur Hoops, Walter Hast, Wadsworth Harris, Sydney Herbert, Ernest Hawley, Chas. Hoyt, Thos. A. Hern, Chas. K. Harris, Louis Hallett, Jno. Henderson.

Johnson, R. E.

Kent, Billy, Robt. R. Kearn, Paul L. Klunt, E. J. Knabe, Warren Kent, Harry King, Quincy Kilby, Alf Kappeler, Thos. J. Keogh, Jno. L. Kearney, Frank Kendall.

Lewis, Guy L., R. Victor Leighton, Alb. La Velle, Phil Levy, Geo. Lund, Douglas Lloyd, Jas. F. Lee, Alb. Lando, Geo. Le Guere, Jule W. Lee.

Muchlman, Chas., Harry Myers, Thos. Meegan, Mitchell Bros., H. B. Marshall, Edwin L. Maynard, Burtan Mallory, Roy Montgomery, Sager Midgley, Geo. E. Mitchell, Jack Magee, Fred Meek, F. M. Mitchell, J. Martineth, Eugene Moore, Geo. D. Mackey, W. J. McNuse, Geo. S. McLeish, Julius McVicar, Caro D. McCullough, J. E. McNamaja, J. T. McCauley, Jas. McElhern.

Nelson, Harry, Thos. Namack, Jno. Nelson, Jno. L. Newton, Jack Newton.

Ogle, Geo. C., Ross O'Neal.

Prindell, Herbt., Will A. Peters, Wells A. Playter, W. W. Potts, E. Dominick Parker, Paul Phillips, E. R. Phillips, C. W. Park, W. G. Potter, J. F. Park, Pack and Nolan.

Quinly, Fred., Andrey Quinton.

Robertson, Donald, Henry Russell, Ed Redway, Earle Ryder, McKee Rankin, Robt. D. Ross, R. J. Raymond, P. B. Robinson, Louis J. Russell, G. K. Rolands, W. H. Rice, Willis L. Robards, Cyril Raymond, Rodney Ranous, Fred Runnells, Ray L. Royce, Fred Ray, Chas. H. Riegel, Frank Ragsdale, Edward H. Randall, Jno. Richauser, Dan Roake.

Stone, June, W. V. Somers, Francis H. Sheriner, R. B. E. Smith, Chas. R. Sturges, Jno. Schrode, Walton W. Sherman, Melville Stoltz, Chas. Sachest, Vincent Serrano, J. W. Sidney, Geo. Summer, Julius Stagher, Bernard Sargent, Fred'k Sullivan, Wm. Stanberg, Seymour Silvers, Mgr. Stutz, Jas. C. Spottiswood, Jno. L. Sullivan, Jno. W. Sherman, C. L. Southern, T. E. Saunders, F. P. Sargent, G. Porter Smith, Thos. Shea, Frank A. Stone, H. Clinton Sawyer, Guy Standing, Chas. H. Smith, Wilhelm Schaeffer, Jas. M. Scroggie.

Taylor, Alb., David H. Thompson, Frank Thorndike, Sam'l Thompson, Clarence Taylor, Frank W. Tierney, Edw. Thanhouser, R. C. Tevis, Geo. C. Thompson, Otis B. Thayer, W. J. Townshend, R. Whitlock Tucker.

Vane, J. Denton, Harry Verner.

White, Chas. H., Robt. Whittier, Fred Wayne, Thos. Wendock, Paul West, Fred Ella Wilson, Walter C. White, Sanford Axel Wallin, Chas. F. Wiegard, Jas. R. Waite, A. J. Wolfe, Leon Williams, Geo. Walker.

Yorke, Gus, Aubrey Yates, Harry Yates, Otis Yelton.

REGISTERED MATTER.

Clara Paulet, Frank E. Rowan, F. A. Demerest, Sidney McCardy, D. H. Hunt, A. J. Morrison, W. Rhodes.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BAD MAN FROM MEXICO (Chas. E. Blaney Amuse. Co., mgrs.): Pittsburgh, Pa., Aug. 13-18, Trenton, N. J., 20-25.
A BUNCH OF KEYS (Gus Bothner, mgr.): Peekskill, N. Y., Aug. 25.
A CHILD OF THE REGIMENT (Chas. E. Blaney Amuse. Co., mgrs.): New York city Aug. 13-18, Hoboken, N. J., 20-22, Trenton 23-25.
A LITTLE OUTCAST (E. J. Carpenter's): Clinton, Ia., Aug. 20, Dubuque 22, Dyersville 23, Oelwein 25.
A MILLIONAIRE TRAMP (W.; Elmer Walters, owner): Des Moines, Ia., Aug. 13-15.
A PAIR OF COUNTRY KIDS (Eastern; C. Jay Smith, mgr.): Carlinville, Ill., Aug. 25.
A PAIR OF COUNTRY KIDS (Western; C. J. Smith, mgr.): Morris, Ill., Aug. 25.
A POOR RELATION (L. A. Nelms, mgr.): Mishawaka, Ind., Aug. 14, Auburn 15, Albion 16, Garrett 17, Fort Wayne 18, Decatur 20, Van Wert, O., 21, Delphos 22, Hartford City, Ind., 23, New Castle 24, Richmond 25.
A RACE FOR LIFE (P. S. Sullivan Amuse. Co., mgrs.): Hoboken, N. J., Aug. 13-15, Trenton 16, 17, Burlington 18, Paterson 20-22, Elizabeth 23-25.
A RAGGED HERO: New York city Aug. 13-18.
A RUNAWAY MATCH (Webster Cullison, mgr.): Richmond, Va., Aug. 13-18, Atlanta, Ga., 20-25.
A STRENUOUS LIFE (Joe Weber, mgr.): Chicago, Ill., July 29—indefinite.
A STRUGGLE FOR GOLD (Arthur J. Woods, mgr.): De Pere, Wis., Aug. 14, Chilton 15, Weyauwega 16, Ripon 17, Markesan 18.
A THORN IN HER HEART (H. T. Glick, mgr.): Pontiac, Mich., Aug. 20, Oxford 21, Imlay 22, Lapeer 23, Flint 24, Jackson 25.
A WIFE'S SECRET (Spencer and Aborn, mgrs.): Indianapolis, Ind., Aug. 13-15, Terre Haute 16-18, St. Louis, Mo., 19-25.
A WOMAN OF FIRE (P. S. Sullivan Amuse. Co., mgrs.): Hoboken, N. J., Sept. 3-5.
A WOMAN'S WAY (F. Ray Comstock, mgr.): Chicago, Ill., Aug. 26.
ACROSS THE PACIFIC (Chas. E. Blaney Amuse. Co., mgrs.): Detroit, Mich., Aug. 13-18, Chicago, Ill., 20-25.
ADRIFT IN NEW YORK (J. B. Ackerman, mgr.): Boonton, N. J., Aug. 16, Chester, Pa., 17, 18, Baltimore, Md., 20-25.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Buffalo, N. Y., Aug. 13-18, Detroit, Mich., 20-25.
ARDEN, EDWIN: Chicago, Ill., June 25—indefinite.
ARIZONA (David J. Ramage, mgr.): Pittsburgh, Pa., Aug. 11-18, Toledo, O., 19-22, Fort Wayne, Ind., 23, Lafayette 24, Danville, Ill., 25.
AROUND THE CLOCK (Gus Hill, mgr.): Asbury Park, N. J., Sept. 10.
AS TOLD IN THE HILLS (C.; W. F. Mann, owner; Earl Doty, mgr.): Cincinnati, O., Aug. 12-18, Xenia 20, Piqua 21, Ottawa 22, Toledo 23-25.
AS TOLD IN THE HILLS (E.; W. F. Mann, owner; Nesbitt Scoville, mgr.): Marshall, Mich., Aug. 21.
AS TOLD IN THE HILLS (W.; W. F. Mann, owner; Don O. McMillan, mgr.): Oshkosh, Wis., Aug. 26.
AT CRIPPLE CREEK (E.; E. J. Carpenter's; C. L. Crane, mgr.): Paterson, N. J., Aug. 16-18, Montreal, Can., 20-25.
AT CRIPPLE CREEK (W.; E. J. Carpenter's): Kansas City, Mo., Aug. 12-18, St. Joe 19, 20, Maryville, Kan., 21, Plattsmouth, Neb., 22, Omaha 23-25.
AT THE OLD CROSS ROADS (Arthur C. Alston's): Plainfield, N. J., Aug. 15, Hartford, Conn., 16-18, Bridgeport 20-22, Holyoke, Mass., 23-25.
AT THE WORLD'S MERCY (Spencer and Aborn, mgrs.): Cleveland, O., Aug. 13-18, Toledo 19-22, Dayton 23-25.
BATES, BLANCHE (David Belasco, mgr.): New York city Aug. 6—indefinite.
BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Chicago, Ill., July 8—indefinite.
BERTHA, THE SEWING MACHINE GIRL (A. H. Woods, mgr.): New York city Aug. 13-18, Jersey City, N. J., 20-25.
BIG HEARTED JIM (Klimt and Gazzolo, owners; Daniel Reed, mgr.): Chicago, Ill., Sept. 2-8.
BILLY THE KID (Ben Baum, mgr.): New York city Aug. 13-25.
BLANEY, HARRY CLAY (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. Y., Aug. 27-Sept. 1.
BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.
CAROLINA (Louis Miller, mgr.): Springfield, Mass., Aug. 27, 28.
CHINATOWN CHARLIE (A. H. Woods, mgr.): Toledo, O., Aug. 12-15, Dayton 16-18, Louisville, Ky., 19-25.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): St. Louis, Mo., Aug. 12-18, Kansas City 19-25.
DANE, OSCAR: New York city Aug. 20-25.
EDESON, ROBERT (Henry B. Harris, mgr.): Newark, N. J., Sept. 3-8.
FAUST (White's; Olga Verne, mgr.): Cadillac, Mich., Aug. 14, Traverse City 15, Petoskey 16, Cheboygan 17, Sault Ste. Marie 18, Sault Ste. Marie, Ont., 20, Newberry, Mich., 21, Grand Marais 22, Munising 23, Marquette 24, Calumet 25.
FOR HEARTH AND HOME (Elmer Walters, owner): Eldora, Ia., Aug. 14, Fort Wayne, Ind., 15, Des Moines, Ia., 16-18.
HALL, HOWARD (Chas. E. Blaney Amuse. Co., mgrs.): Baltimore, Md., Aug. 13-18, Albany, N. Y., 20-22, Yonkers 23, Peekskill 24, Newburg 25.
HER ONLY SIN (Lincoln J. Carter's): South Chicago, Ill., Aug. 18, 19, So. Bend, Ind., 20, Elkhart 21, Goshen 22, Auburn 23, Lima, O., 24, Findlay 25.
HOW BAXTER BUTTED IN (Vance and Sullivan, mgrs.): Camden, N. J., Aug. 27.
HANS HANSON (James T. McAlpin, mgr.): Farmington, Ill., Aug. 14, 15, Le Roy 16, McLean 17, Williamsville 18, Riverton 19, Virginia 20, Versailles 21, Mt. Sterling 22, Clayton 23, Carthage 24, Bowen 25.
JEFFERSON, THOMAS: Boston, Mass., Sept. 13.
KING OF THE WILD WEST (Chas. E. Blaney, mgr.): Pittsburgh, Pa., Aug. 13-18, Columbus, O., 20-22, Indianapolis 23-25.
KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Quebec, Can., Aug. 14, 15, Berlin, N. H., 17.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Boston, Mass., Sept. 3-22.
MACK, ANDREW: Newport, R. I., Aug. 27.
O'HARA, FISKE (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. J., Aug. 13-18, Syracuse, N. Y., 20-22, Rochester 23-25.
OLCOTT, CHAUNCEY: Saratoga, N. Y., Aug. 17.
OLD ISAACS OF THE BOWERY (Chas. E. Blaney Amuse. Co., mgrs.): Columbus, O., Aug. 13-15, Indianapolis, Ind., 16-18, St. Louis, Mo., 20-25.
ON DANGEROUS GROUND (Vance and Sullivan, mgrs.): New York city Aug. 11-18.
ON THE BRIDGE AT MIDNIGHT (Arthur K. Pearson, mgr.): Merrill, Wis., Aug. 14, Wausau 15, Antigo 16, Marinette 18, Green Bay 19, Manitowoc 20, Racine 21, Pontiac, Mich., 22, Pekin, Ill., 23, Mason City 24.
ON THE BRIDGE AT MIDNIGHT (Western; I. Kent Cohn, mgr.): Crookston, Minn., Aug. 14, Grand Forks, N. D., 15, Grafton, N. D., 16, Winnipeg, Man., 17, 18, Fargo, N. D., 20, Jamestown 21, Dickinson 22, Billings, Mont., 23, Livingston 24, Bozeman 25.
OTHER PEOPLE'S MONEY (Halifax Woodall, mgr.): Fort Edward, N. Y., Aug. 14, Greenwich 15, Ticonderoga 16, Fair Haven, Vt., 17, Castletown 18, Ludlow 20, Springfield 21, Bradford 22, 23, Gorham, N. H., 24, Graveton 25.
OUR NEW MINISTER (Geo. H. Haines, mgr.): Warren, Pa., Aug. 18, Jamestown, N. Y., 20, Erie, Pa., 21, Sharon 22, Alliance, O., 23, Massillon 24, Akron 25.
OUR OLD KENTUCKY HOME (Wm. Haywood, mgr.): Bemidji, Minn., Aug. 14, Fosston 15, Red Lake Falls 16, St. Hilaire 17, Thief River Falls 18, Warren 20, Ada 22, Fergus Falls 25.
QUEEN OF THE ARENA (Harry B. Linton, mgr.): Peru, Ind., Aug. 23, Fort Wayne 24, 25.
QUEEN OF THE CIRCUS (Elmer E. Vance, mgr.): Baltimore, Md., Aug. 13-18, Brooklyn, N. Y., 19-25.
QUEEN OF THE CONVICTS (P. S. Sullivan Amuse. Co., mgrs.): Lancaster, Pa., Aug. 25.
QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Providence, R. I., Aug. 13-18, Holyoke, Mass., 20-22, Bridgeport, Conn., 23, Derby 24, So. Norwalk 25.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Toronto, Can., Aug. 13-18, Pittsburgh, Pa., 20-25.
QUINCY ADAMS SAWYER (W.; W. O'Neil, mgr.): Battle Creek, Mich., Aug. 14, Adrian 16, Charlotte 17, Grand Rapids 19-22.
RULED OFF THE TURF (A. H. Woods, mgr.): Elizabeth, N. J., Aug. 13-15, Hoboken, 16-18, New York city 20-25.
RUSSELL BROTHERS (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., Aug. 13-18, Philadelphia, Pa., 20-25.
SECRETS OF THE POLICE (A. H. Woods, mgr.): Philadelphia, Pa., Aug. 11-18, Newark, N. J., 20-25.
SPOONER, CECIL (Chas. E. Blaney Amuse. Co., mgrs.): Trenton, N. J., Sept. 3.
STAHL, ROSE (Henry B. Harris, mgr.): New York city Sept. 1—indefinite.
SUNNY SOUTH (J. C. Rockwell, mgr.): Nantasket Beach, Mass., July 2-Sept. 1.
THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Albany, N. Y., Aug. 16.
TEN THOUSAND DOLLARS REWARD (Spencer and Aborn, mgrs.): Washington, D. C., Aug. 20-25.
THE COUNT AND THE CONVICT: Philadelphia, Pa., Aug. 18-25.
THE COWBOY GIRL (E.; Kilroy and Britton, mgrs.): St. Louis, Mo., Aug. 12-18.
THE COWBOY GIRL (W.; Kilroy and Britton, mgrs.): Sheldon, Ill., Aug. 14, Monticello, Ind., 15, Attica 16, Lafayette 17, Danville, Ill., 18.
THE COW PUNCHER (W. F. Mann, owner; L. B. Hill, mgr.): Benton Harbor, Mich., Aug. 18, Chicago, Ill., 19-Sept. 1.
THE CURSE OF DRINK (Chas. E. Blaney, mgr.): Paterson, N. J., Aug. 13-15, Wilmington, Del., 16-18, Camden, N. J., 20-22, Hoboken 23-25.
THE DESPERATE CHANCE (Bert Howard, mgr.): So. Bethlehem, Pa., Aug. 14, Shenandoah 16, Pittston 17, Allentown 18, Pottsville 21, Carbondale 22, Binghamton 23-25.
THE EYE WITNESS (Lincoln J. Carter's): Chicago, Ill., Aug. 12-18, Racine, Wis., 19, Clinton, Ia., 20, Cedar Rapids 21, Marshalltown 22, Des Moines 23-25.
THE FAST MAIL (Scott and Raynor, mgrs.): Toledo, O., Aug. 16-18, Chicago, Ill., 19-Sept. 8.
THE FLAMING ARROW (Lincoln J. Carter's): Waukegon, Ill., Aug. 18, Kenosha 19, Woodstock 20, Harvard 21, Belvidere 22, Freeport 23, Morrison 24, Clinton, Ia., 25.
THE FOUR CORNERS OF THE EARTH (Klimt and Gazzolo, owners; Frank Gazzolo, mgr.): Louisville, Ky., Aug. 12-18, Cincinnati, O., 19-25.
THE GAMBLER OF THE WEST (A. H. Woods, mgr.): Wilmington, Del., Aug. 13-15, Camden, N. J., 16-18, New York city 20-25.
THE HOUSE OF MYSTERY (Mittenthal Brothers Amuse. Co., mgrs.): Montreal, Can., Aug. 12-18.
THE LION AND THE MOUSE (A.; Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE LION AND THE MOUSE (W.; Henry B. Harris, mgr.): Chicago, Ill., May 28-Sept. 1.
THE LION AND THE MOUSE (B; Henry B. Harris, mgr.): Boston, Mass., Sept. 3-Oct. 27.
THE LION AND THE MOUSE (C; Henry B. Harris, mgr.): Schenectady, N. Y., Sept. 8.
THE LION AND THE MOUSE (D; Henry B. Harris, mgr.): Asbury Park, N. J., Sept. 3.
THE MAN OF HER CHOICE (Edw. M. Simmons, mgr.): Washington, D. C., Aug. 13-18, Wilmington, Del., 20-22, Camden, N. J., 23-25.
THE MIDNIGHT FLYER (N.; Anson Varney, mgr.): St. Johns, Mich., Aug. 14, Owosso 15, Corunna 16, Flint 17, Hastings 18, Muskegon 19, Mount Pleasant 20, Ithaca 21, Alma 22, Greenville 23, Belding 24, Big Rapids 25.
THE MIDNIGHT FLYER (W.; Ed. Anderson, mgr.): Westville, Ill., Aug. 12, Mattoon 13, Bethany 14, Greenup 15, Toledo 16, Sullivan 17, Charleston 18, Springfield 19, Jacksonville 20, Lincoln 21, Clinton 22, Farmer City 23, Chatsworth 24, Bloomington 25.
THE MOONSHINER'S DAUGHTER (W. F. Mann, owner; Roy Kingston, mgr.): Chicago, Ill., Aug. 12-18, Delavan, Wis., 20, Fort Atkinson 21, Beloit 22, Edgerton 23, Stoughton 24.
THE RED MILL (Chas. B. Dillingham, mgr.): Buffalo, N. Y., Sept. 3.
THE SHOPLIFTER (Jule Walters, mgr.): Nelsonville, O., Aug. 14, Lancaster 15, Cambridge 16, Crooksville 17, Chillicothe 18, Portsmouth 20, Circleville 21, Marysville 22, Akron 23, Youngstown 25.
THE POWER OF MONEY (A. H. Woods, mgr.): Baltimore, Md., Aug. 13-18, New York city 20-25.
THE VILLAGE CHOIR (Glover Ware, mgr.): Lynn, Mass., Aug. 27.
THE WAY OF THE TRANSGRESSOR: Philadelphia, Pa., Aug. 20-25.
THE WOMAN OF MYSTERY (Walters and Way, mgrs.): Hillsboro, Ill., Aug. 18.
THORNS AND ORANGE BLOSSOMS: Chicago, Ill., Aug. 12-18.
TOO PROUD TO BEG (Lincoln J. Carter's): Harvard, Ill., Aug. 14, Elkhorn, Wis., 15, Burlington 16, Waukesha 17, Fond du Lac 18, Oshkosh 19, Neenah 20, Stevens Point 21, Merrill 22, Wausau 23, Oconto 24, Green Bay 25.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Jacksonville, Ill., Aug. 14, Mason City 15, Taylorville 16, Pana 17, Decatur 18, St. Charles, Mo., 19, Montgomery 20, Jefferson City 21, Fulton 22, Huntsville 23, Macon 24.
UNCLE JOSH PERKINS (S.; H. H. Frazee, prop.): Morris, Ill., Aug. 18, La Salle 19, Freeport 20, Shullsburg, Wis., 21, Galena, Ill., 22, Platteville, Wis., 23, Prairie du Chien 24, Dubuque, Ia., 25.
UNCLE JOSH PERKINS (W.; H. H. Frazee, prop.): Bismarck, N. D., Aug. 15, Mandan 16, Dickinson 17, Glendive, Mont., 18, Miles City 20, Billings 21, Livingston 22, Bozeman 23, Anaconda 24, Butte 25.
UNCLE JOSH SPRUCEBY (E.; Hanks and Frazee, mgrs.): Richmond, Ind., Aug. 18, Dayton, O., 19-22, Columbus 23-25.
UNCLE JOSH SPRUCEBY (S.; Hanks and Frazee, mgrs.): Coldwater, Mich., Aug. 17, Adrian 18, Hillsdale 20, Angola, Ind., 21, La Grange 22.
UNCLE JOSH SPRUCEBY (W.; Hanks and Frazee, mgrs.): Wausau, Wis., Aug. 26.
UNCLE TOM'S CABIN (Stetson's; Leon W. Washburn, prop.): Little Falls, Minn., Aug. 14, St. Cloud 15, New Ulm 16, St. Peter 17, Mankato 18.
UNCLE TOM'S CABIN (Stetson's; Leon W. Washburn, mgr.): Riverside, N. J., Aug. 14.
UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Dayton, O., Aug. 13-15, Columbus 16-18, Cleveland 20-25.
WHILE 'FRISCO BURNS (Lincoln J. Carter's): Chicago, Ill., Aug. 26-Sept. 15.
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Reading, Pa., Aug. 22.
WILLIAMS, LOTTIE (Chas. E. Blaney Amuse. Co., mgrs.): Philadelphia, Pa., Aug. 18-25.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
ALLEN: Tacoma, Wash., May 28—indefinite.
BARNARD: Montreal, Can., July 2—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELLOWS: Denver, Col., May 26—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., May 14-June 18.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN-BAKER: Milwaukee, Wis., May 28-Sept. 22.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.
CALIFORNIA (Smith and Frederick, mgrs.): Sacramento, Cal., June 11-Sept. 30.
CAPE THEATRE: Portland, Me., June 16—indefinite.
CRAIG, JOHN: Boston, Mass., June 25—indefinite.
DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.
FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.
FERRIS' STOCK: Minneapolis, Minn., July 1-Sept. 22.
FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.
FULTON: Lincoln, Neb., May 14—indefinite.
GLASER, VAUGHAN: Cleveland, O., Aug. 20—indefinite.
HATHAWAY: New Bedford, Mass., May 14—indefinite.
HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HAWTHORNE THEATRE (C. T. Jackson, mgr.): Clear Lake, Ia., June 18—indefinite.
HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 19—indefinite.
HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.
HUNTINGTON, WRIGHT: Lawrence, Mass., July 2—indefinite.
LIVINGSTONE STOCK (F. H. Livingstone, mgr.): Peoria, Ill., June 18-Aug. 26.
MAJESTIC: Utica, N. Y., June 18—indefinite.
MATTICE (W. B. Mattice, mgr.): St. Thomas, Ont., June 11—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.
PEOPLE'S: Kansas City, Kan., April 16—indefinite.
POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.
POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.
POLI'S: Bridgeport, Conn., May 21—indefinite.
POLI'S (S. Z. Poli, mgr.): Springfield, Mass., May 21—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
REDNER: Adrian, Mich., June 2—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., July 2—indefinite.
STAR: Portland, Ore., July 9—indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.
TUCKER, ETHEL (Mark Brothers, mgrs.): Los Angeles, Cal.—indefinite.
ULRICH: Los Angeles, Cal., April 15—indefinite.
VALLAMONT (Lyman A. Pray, mgr.): Williamsport, Pa., June 11—indefinite.
WHITE'S: Marietta, Wis., June 3-Sept. 1.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

ACKART'S COMEDIANS (F. Carlton Ackart, mgr.): Anderson, Ind., July 30-Sept. 1.
ALPINE STOCK: Kokomo, Ind., Aug. 12-18.
AMERICANS (Popular Amusement Co., Incorporated, mgrs.): Canton, O., Aug. 13-26.
BARRIE, EDWIN: Iola, Kan., Aug. 5-18, Fredonia 20-25.
BENTON'S COMEDIANS (P. B. Benton, mgr.): Anadarko, Okla., Aug. 12-18.
BOSTON COMEDY (H. Price Webber, mgr.): Augusta, Me., July 2—indefinite.
BROWN, KIRK (J. T. Macauley, mgr.): Waverly, N. Y., Aug. 13-18, Allentown, Pa., 20-25.
BUNTING, EMMA (Earl Burgess, mgr.): Troy, N. Y., Aug. 13-18, Elmira 20-25.
BURGESS, EARL (Geo. K. Robinson, mgr.): Schenectady, N. Y., Aug. 13-25.
BURGESS, EARL (Fred A. Hayward, mgr.): Pittsfield, Mass., Aug. 13-18, Burlington, Vt., 20-Sept. 1.
BURGESS, EARL (F. E. Sherry, mgr.): Chester, Pa., Aug. 13-18, Bridgeport, N. J., 20-25.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Saginaw, Mich., Aug. 12-18, Ashtabula, O., 20-25.
CUTTER STOCK (Wallace R. Cutter, mgr.): Urbana, O., Aug. 13-18, Chillicothe 20-25.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Mena, Ark., Aug. 13-19, Texarkana, Tex., 20-25.
DANIEL, MAUD: Mobile, Ala., July 9—indefinite.
ELWYN, LONRE: North Adams, Mass., Aug. 13-18.
FERRIS COMEDIANS (Harry Bubb, mgr.): Oshkosh, Wis., Aug. 13-18, Sheboygan 19, Fond du Lac 20-25.
HALL, DON C.: Waukegan, Ill., Aug. 13-18, Evanston 20-25.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Bloomington, Ind., July 17—indefinite.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Norwood, N. Y., Aug. 13-18.
HILLMAN, MAY (Ernest Schnabel, mgr.): Bellows Falls, Vt., Aug. 6-Sept. 1.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Lexington, Ky., Aug. 20-25.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 10—indefinite.
HOYT COMEDY (H. G. Allen, mgr.): Monticello, Ill., Aug. 13-18, New Harmony, Ind., 20-25.
HUNT STOCK (M. A. Hunt, mgr.): Marquette, Mich., Aug. 13-18.
JEAVONS STOCK (Theo. Jeavons, mgr.): East Pittsburgh, Pa., Aug. 13-18.
KELLEY, JEWELL: Portsmouth, O., Aug. 13-19, Knoxville, Tenn., 20-25.
KENNEDY PLAYERS (Ben Lewis, mgr.): Hannibal, Mo., Aug. 13-18.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Eastport, Me., Aug. 13-18, Lubec 20-22.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Bowling Green, Mo., Aug. 6-18.
LA VERNE AND LOVERING: Norfolk, Va., Aug. 13-18, Richmond 20-25.
LESLIE, ROSABELLE (Sim Allen, mgr.): Paterson, N. J., 13-18.
MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.
MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.
MARKS, TOM: Two Harbors, Minn., Aug. 20-25.
MATHES, CLARA: Peoria, Ill.—indefinite.
MORGAN-PEPPLE: Joplin, Mo., Aug. 12-18, Parsons, Kan., 19-Sept. 1.
MYRKLE-HARDER (E.; Wm. H. Harder, mgr.): Elmira, N. Y., Aug. 13-18, Cortland 20-25.
MYRKLE-HARDER (W.; Eugene J. Hall, mgr.): Muncie, Ind., Aug. 13-18, Youngstown, O., 20-25.
MURRAY AND MACKAY (John J. Murray, mgr.): Athens, O., July 30-Aug. 18.
NEW CENTURY STOCK (Harrison and Sutherland's): Pittsburg, Kan., Aug. 12-18.
NORTH BROTHERS: Frankfort, Ind., Aug. 13-18.
OSMAN STOCK (John Osman, mgr.): Parkersburg, W. Va., July 23-Aug. 18.
PAIGE, MABEL (Henry W. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.
PARLETON SISTERS (P. S. Whitham, mgr.): Brantford, Ont., July 1—indefinite.
PAYTON SISTERS (C. Stafford Payton, mgr.): Fort Smith, Ark., Aug. 12-25.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Poughkeepsie, N. Y., Aug. 20-25.
SOTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Asheville, N. C., June 25—indefinite.
STERLING STOCK: Cedar Rapids, Ia., Aug. 12-18.
STUTTZ THEATRE (L. E. Peterson, mgr.): Baton Rouge, La., June 25—indefinite.
TAYLOR STOCK CO. (H. W. Taylor, mgr.): New Bedford, Mass., July 28-Aug. 18, Fall River 20-25.
VAN DYKE AND EATON (F. Much, mgr.): Springfield, Ill., Aug. 1-16.
WALLACK'S THEATRE CO. (N.; Dubinsky Bros., mgrs.): Sedalia, Mo., Aug. 12-18, Springfield 19-25.
WALLACK'S THEATRE CO. (S.; Dubinsky Bros., mgrs.): Muskogee, Ind. Ter., Aug. 19—indefinite.
WARNER COMEDY (Ben R. Warner, mgr.): Hillsboro, Wis., Aug. 13-18, Reedsburg 20-25.
WINNINGER BROTHERS' OWN: Eau Claire, Wis., Aug. 13-18, Grand Rapids 20-26.

OPERA AND EXTRAVAGANZA.

A STRANGER IN TOWN (Harry B. Linton, mgr.): Lansing, Mich., Aug. 13, Imlay City 14, Pontiac 15, Sarnia, Ont., 16, Port Huron, Mich., 17, Mt. Clemens 18, Toledo, O., 19-25.
AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.
BABES IN TOYLAND (Del Bonta, mgr.): Baltimore, Md., Sept. 3.
CAPTAIN CARELESS (B. C. Whitney, mgr.): Toronto, Can., Aug. 27-Sept. 2.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, props.; R. Voelckel, mgr.): Albany, N. Y., Aug. 13-15, Oneonta 16, Binghamton 17, Jamestown 18, E. Liverpool, O., 20, Steubenville 21, Parkersburg, W. Va., 22, Charleston 23, Huntington 24, Portsmouth, O., 25.
CASTLE SQUARE OPERA: Boston, Mass., June 4-Aug. 25.
DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.
GAY NEW YORK (Joe Pettingill, mgr.): Orange, N. J., Aug. 28.
HAPPY HOOLIGAN: Hagerstown, Md., Sept. 12.
HIS HONOR THE MAYOR: New York city May 28-Aug. 25.
HUNTINGS, FOUR (Harry Dull, mgr.): Warren, O., Aug. 30.
IDORA PARK OPERA: Oakland, Cal., May 28—indefinite.
JOHNNY WISE (Harry B. Linton, mgr.): Tecumseh, Mich., Aug. 18, Adrian 20, Coldwater 21, Lansing 22, Flint 23, Owosso 24, Ionia 25.
LEO ADDE OPERA CO. (Leo Adde, mgr.): Mobile, Ala., July 30—indefinite.
MANHATTAN OPERA: Elmira, N. Y., June 4—indefinite.
McFADDEN'S FLATS (Howard Powers, mgr.): Orange, N. J., Sept. 1.
MY WIFE'S FAMILY (W. McGowan, mgr.): Wausau, Wis., Aug. 19, Green Bay 26.
MY WIFE'S FAMILY (Harry B. Linton, mgr.): Tecumseh, Mich., Aug. 14, Paulding, O., 15, Angola, Ind., 16, Decatur 17, Bluffton 18, Detroit, Mich., 19-25.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Detroit, Mich., Aug. 20-Sept. 1.
POLLARD'S LILIPUTIAN OPERA (C. A. Pollard, mgr.): Montreal, Can., Aug. 13-Sept. 1.
ROGERS BROTHERS: Atlantic City, N. J., Aug. 30-Sept. 1.
ROYAL OPERA: Des Moines, Ia., May 21—indefinite.
SAN FRANCISCO OPERA: Boise City, Ida., July 23-Aug. 18, Seattle, Wash., 19—indefinite.
SCHEFF, FRITZI (Chas. B. Dillingham, mgr.): New York city Sept. 1.
SEEING NEW YORK: New York city June 4-Aug. 18.
SMART SET (Harry Hill, mgr.): Plainfield, N. J., Sept. 8.
THE BELLE OF JAPAN (C. Harris Eldon, mgr.): Hartford City, Ind., Aug. 14, Bluffton 15, Fort Wayne 16, Bryan 17, Montpelier 18, Wyandotte, Mich., 19, Ypsilanti 20, Concord 21, Union City 22, Colon 23.
THE ERRAND BOY (P. S. Sullivan Amuse. co., mgrs.): Peekskill, N. Y., Aug. 20, Newburgh 21, Yonkers 22, Plainfield, N. J., 23, Easton, Pa., 24, Burlington, N. J., 25.
THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.
THE HAM TREE (Klaw and Erlanger, mgrs.): New York city July 30—indefinite.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Dunkirk, N. Y., Sept. 10.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Ypsilanti, Mich., Sept. 25.
THE LAND OF NOD: Chicago, Ill., July 9—indefinite.
THE LITTLE CHERUB (Chas. Frohman, mgr.): New York city Aug. 6—indefinite.
THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28-Aug. 25.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., Aug. 27-Sept. 8.
THE SHOW GIRL (B. C. Whitney, mgr.): Ypsilanti, Mich., Sept. 19.
THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): Chicago, Ill., July 29—indefinite.
TWIDDLE TWADDLE (Joe Weber, mgr.): Manhattan Beach, L. I., Aug. 6-18.
WILLIAMS AND WALKER (M. B. Raymond, mgr.): New York city Aug. 18-25.

MINSTRELS.

ALLEN'S (Geo. W. Quine, mgr.): Hennessey, Okla., Aug. 14, Waukomis 15, Enid 16, Omega 17, Watonga 18.
DANDY DIXIE MINSTRELS (Voelckel and Nolan, props.; John J. Nolan, mgr.): Charlottesville, Va., Aug. 14, Richmond 15, 16, Charlotte, N. C., 17, Gaffney, S. C., 18, Spartanburg 20, Atlanta, Ga., 21, 22, Jackson, Miss., 23, Vicksburg 24, 25.
DE RUE BROTHERS' (Billy De Rue, mgr.): Whitehall, N. Y., Aug. 14, Fair Haven, Vt., 15, Salem, N. Y., 16, Cambridge 17, Greenwich 18.
DONNELLY AND HATFIELD (Al. G. Field, mgr.): Xenia, O., Aug. 15, Sabina 16, Wilmington 17, Hillsboro 18, Parkersburg, W. Va., 20, New Martinsville 21, Clarksburg 22, Sutton 23, Weston 24, Buckhannon 25.
FIELD, AL. G.: Bradford, Pa., Aug. 14, Du Bois 15, Williamsport 16, Elmira, N. Y., 17.
GORTON'S (C. C. Pearl, mgr.): Vergennes, Vt., Aug. 14, St. Albans 15, Barre 16, Montpelier 17, Woodsville 18.
HAVERLY'S: Plainfield, N. J., Aug. 14, Norristown, Pa., 15, Allentown 16, Reading 17, Harrisburg 18.
KERSAND'S (Geo. L. Barton, mgr.): Hammond, Ind., Aug. 18, Chicago, Ill., 19, Danville 20, Springfield 21, Jacksonville 22, Hannibal, Mo., 23, Moberly 24, Jefferson City 25.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Nelson, B. C., Aug. 14, Phoenix 15, Greenwood 16, Grand Forks 17, Republic, Wash., 18, Spokane 19, 20, Coeur d'Aline 21, Marcus 22, Northport 23, Rossland, B. C., 24, Trail 25.
VOGEL'S (John W. Vogel, mgr.): Detroit, Mich., Aug. 12-18, Shelby, O., 20, Mt. Gilead 21, Newark 22, Coshocton 23.

Where AL. H. WOODS' PRODUCTIONS Are This Week:

ALDRICH, CHAS. T.—Buffalo, N. Y., Aug. 13-18, Detroit, Mich., 20-25.
BERTHA, THE SEWING MACHINE GIRL.—New York city, Aug. 13-18, Jersey City, N. J., 20-25.
CONFESSIONS OF A WIFE.—St. Louis, Mo., Aug. 12-18, Kansas City 19-25.
CHINATOWN CHARLIE.—Toledo, O., Aug. 12-15, Dayton 16-18, Louisville, Ky., 19-25.
GAMBLER OF THE WEST.—Wilmington, Del., Aug. 13-15, Camden, N. J., 16-18, New York city, 20-25.
POWER OF MONEY.—Baltimore, Md., Aug. 13-18, New York city, 20-25.
QUEEN OF THE HIGHBINDERS.—Providence, R. I., Aug. 13-18, Holyoke, Mass., 20-22, Bridgeport, Conn., 23, Derby 24, So. Norwalk 25.
QUEEN OF THE WHITE SLAVES.—Toronto, Can., Aug. 13-18, Pittsburg, Pa., 20-25.
RULED OFF THE TURF.—Elizabeth, N. J., Aug. 13-15, Hoboken 16-18, New York city, 20-25.
SECRETS OF THE POLICE.—Philadelphia, Pa., Aug. 11-18, Newark, N. J., 20-25.

WEST'S: (Sanford B. Ricaby, mgr.): Hancock, Mich., Aug. 14, Ishpeming 15, Ashland, Wis., 16, Duluth, Minn., 17, 18, Hibbing 19, Superior, Wis., 20, Stillwater, Minn., 21, Faribault 22.

VARIETY.

BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Toledo, O., Aug. 25.
BRIGADIERS (Chas. Cromwell, mgr.): Milwaukee, Wis., Aug. 11-18.
COLONIAL BELLES (Chas. Falke, mgr.): Pittsburgh, Pa., Aug. 13-18.

CIRCUSES.

AITON AND ANDERSON'S: Bryan, O., Aug. 14, Napoleon 15, Defiance 16, Deshler 17, Haviland 18.
BARNUM AND BAILEY'S: Guelph, Can., Aug. 14, Stratford 15, London 16, Chatham 17, St. Thomas 18.
BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.
BUFFALO BILL'S WILD WEST (Fred B. Hutchinson, mgr.): Reichenberg, Austria, Aug. 14, Zittau, Germany, 15, Bautzen 16, Dresden 17-19.
GENTRY BROTHERS: Chicago, Ill., July 9-Aug. 18.
GOLLMAR BROTHERS': Aurora, Ind., Aug. 15, North Vernon 16, Brownstown 17, Mitchell 18.
HAGENBECK'S, CARL: Owensboro, Ky., Aug. 14, Evansville, Ind., 15, Terre Haute 16, Danville, Ill., 17, Decatur 18.
KENNEDY'S WILD WEST: Boston, Mass., June 19—indefinite.
MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Worthville, Ky., Aug. 16, Carrollton 17, La Grange 18.
RIGGS' WILD WEST: Muscatine, Ia., Aug. 13-18.
WASHBURN AND D'ALMA'S: Worcester, Mass., Aug. 13-16, Webster 17, Putnam, Conn., 18.

MISCELLANEOUS.

BUTLER, HELEN MAY, AND HER BAND (J. L. Spahn, mgr.): Denver, Col., Aug. 12-Sept. 8.
CHAMBERLAIN AND HIS BAND: Binghamton, N. Y., May 28—indefinite.
CONWAY'S ITHACA BAND: Atlantic City, N. J., Aug. 6-18.
FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.
HENRY AND HIS BAND (T. Fred Henry, mgr.): Des Moines, Ia., Aug. 6—indefinite.
HERRMANN THE GREAT (J. B. Ritchie, mgr.): New York city Aug. 13-18.
INNES (G. C. Lee, mgr.): Minnetonka, Minn., Aug. 5-19.
PAIN'S ERUPTION OF VESUVIUS (H. B. Thearle, mgr.): Chicago, Ill.—indefinite.
PAIN'S ERUPTION OF VESUVIUS (Al. Dolson, mgr.): Minneapolis, Minn., Aug. 13-18, Toledo, O., 20-25.
PAIN'S ERUPTION OF VESUVIUS (H. J. Pain, mgr.): Manhattan Beach, L. I., June 23—indefinite.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 3.
PRYOR, ARTHUR, AND HIS BAND (Don W. Stuart, mgr.): Asbury Park, N. J., July 9—indefinite.
RENIX BROTHERS' OLD PLANTATION SHOW (Jas. W. Renix, mgr.): Union, Ia., Aug. 16-18, Eldora 21-24.
RIP VAN WINKLE (Eller's; Joe Becker, mgr.): Lexington, Neb., Aug. 14, Elm Creek 15, Kearney 16, Shelton 17.
ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.
SLAFER'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.
SOUSA AND HIS BAND: Willow Grove Park, Philadelphia, Pa., Aug. 19-Sept. 8.
SVENGALA (Walter Mack, mgr.): Guelph, Can., Aug. 13-18, St. Catharines 20-25.
VICTOR'S ROYAL VENETIAN BAND (Leonard Victor, mgr.): Dreamland, Coney Island, N. Y.—indefinite.

Received too late for classification.

A MAN'S BROKEN PROMISE (J. L. Veronee Amusement Co., mgrs.): Harrisburg, Pa., Aug. 16-18, Buffalo, N. Y., 20-25.
CURTIS MUSICAL COMEDY (Curtis and Lewis, mgrs.): Oklahoma City, Okla., Aug. 12-25.
DEVIL'S AUCTION (Chas. H. Yale's) Trenton, N. J., Aug. 18, Easton, Pa., 20, Columbia 21, Harrisburg 22, Reading 23, Allentown 24.
EVANS' STOCK, BRANDON: Detroit, Mich., Aug. 12—indefinite.
GRAY, THADDEUS (D. E. Benn, mgr.): Williamsport, Pa., Aug. 20-25.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Strawberry Point, Ia., Aug. 12-18.
HENRY'S MINSTRELS, HI: Dubuque, Ia., Aug. 14, Independence 15, Waterloo 16, Oelwein 17, Iowa City 18, Cedar Rapids 20, Marshalltown 21.
KILTIES BAND (T. P. J. Power, mgr.): Winona Lake, Ind., Aug. 13-18, Terre Haute 19-21, Danville, Ill., 22, 23, Springfield 24, 25.
LENA RIVERS (Nixon and Co., mgrs.): Cadillac, Mich., Aug. 17, Manistee 18, Traverse City 20, Central Lake 21, Petoskey 22, Cheboygan 23, Sault Ste. Marie, Can., 24, Sault Ste. Marie, Mich., 25.
MELVILLE, ROSE (J. R. Stirling, mgr.): Pontiac, Mich., Sept. 3.
MY WIFE'S FAMILY (E. Frank Cooke, mgr.): Detroit, Mich., Aug. 19-25.
NEWMAN, JOSEPH (M. T. Cassidy, mgr.): Florence, Col., Aug. 22, Canon City 23, Salida 24, Buena Vista 25.
SI PLUNKARD (W. A. Junker, mgr.): Benton Harbor, Mich., Aug. 16, South Haven 17, Hartford 18, Buchanan 20, Battle Creek 21, Bellevue 22, Lansing 23, Sarnia, Ont., 24, Port Huron, Mich., 25.
THE ARRIVAL OF KITTY (C. S. Williams Co., mgrs.): Dunkirk, N. Y., Aug. 22, North East, Pa., 23, Conneaut, O., 24, Fremont 25.
THE BRONCO BUSTER (Chas. F. Rich, mgr.): Reading, Pa., Aug 18, Columbia 20, Easton 21, Elizabeth, N. J., 22, Newburgh, N. Y., 23, Yonkers 24.
THE COUNTRY JAY (J. Howard Bauman, mgr.): Ellwood City, Pa., Aug. 20-25.
UNCLE SI HASKINS (A; C. S. Primrose, mgr.): Neenah, Wis., Aug. 18, Appleton 19, Two Rivers 20.
UNCLE SI HASKINS (B; C. S. Primrose, prop.): Monticello, Ill., Aug. 20-25.
VINDICATION (Will J. Block, mgr.): Chicago, Ill., Aug. 13—indefinite.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, in September and October.
ILLINOIS.—Beardstown—Grand Opera House, Oct. 15-20, Nov. 7-10, 12, 24, 26-30, Dec. 1, 3-8, 15, 17-22, 27-29, 31.
INDIANA—Madison—Grand Opera House, Sept. 1-20, 22, Oct. 1-4, 6-10, 12-16, 21-31.
LOUISIANA.—Morgan City—Evangeline Theatre, September, Oct. 1-17, 19-24, 26-31, November.
MICHIGAN.—Marshall—New Theatre, in September.
NEBRASKA.—Beatrice—Paddock Opera House, Sept. 1-17, Oct. 8, 17-27, 29, Nov. 23, 24, 26, 27, Dec. 1, 7, 8, 10, 17, 21-31, Jan. 17-31.
McCook—New Opera House, Oct. 4-6.
NEW YORK.—Millerton—Benedict Opera House, August and September.
OHIO.—Cambridge—Colonial Theatre, Sept. 3, 8, 20.
PENNSYLVANIA.—Renova—Kane's Theatre, Sept. 1-12, 19-29, Oct. 1-9, 15-20, Nov. 1-14, 19-27, 30, Dec. 10-13, 24-29.
WISCONSIN.—Antigo—Opera House, in October.
Chippewa Falls—New Theatre, Sept. 17-23 (Fair).

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SPAIN'S GREATEST ACTOR.

Borras the Catalan, Who Has Conquered Madrid with His Genius.

BARCELONA, July 28.

It has been my good fortune since coming to Barcelona to see Spain's greatest living actor in the works of several of her greatest

Borras in Maestre Claguer.

dramatists. The actor is Enrique Borrás, and his remarkable ascent from local favorite in a second-rate theatre in Barcelona to the favorite actor of Madrid is not unfamiliar in America, where parallels may be cited.

Borrás is a Catalan, and until a matter of two years since had never played in any save his native dialect, which is comparatively unknown outside of Catalonia. He was the idol of the working classes, presenting for their delectation plays that may be termed "strong meat," in contradistinction to the lighter and more frivolous productions patronised by fashionable theatregoers. Indeed, he put on, in a modest way, the serious dramas of the best modern writers; and while he was acknowledged by Catalan playwrights to possess great ability, he might have still been playing to adoring but unremunerative audiences in his shabby little theatre, had not some Madrid theatrical bigwigs, in search of novelties, happened to visit Barcelona.

Hearing of Borrás, they went to see him; and his amazing performance gave them the sensation they were looking for. They saw that, even in a foreign tongue, he was capable of making Madrid sit up and take notice; and they at once opened negotiations for his appearance there in one of the leading theatres. He took the Madrid public by assault; and his triumph only vindicates a conviction I have always cherished, that the more cynical an audience, the more weary of the theatre, yes—the more blasé, the quicker its recognition, its enthusiasm for what is spontaneous, fervid and sincere. The actor that is afraid of his critics and his house invites their coldness and their cynicism. Borrás was afraid of nothing. He brought to the theatre of the most powerful and artistic city in Spain the exuberant vitality, the daring originality, the *arrogancia* (a good word that) that make for greatness; and even arrogance, I take it, is of value, when it springs from an intimate and unshakable belief in one's own power. Some of the most gifted have perished or faded from the eye of the world through lack of this nourishing and sustaining attribute.

Borrás became the rage, and naturally the subject of dispute among the critics, some remaining loyal to their old favorites, while many daringly proclaimed him the light Spain's theatre has long sought in vain. But the most significant tribute was that of the leading actors themselves, who declined to appear in several familiar roles when Borrás once had presented them, making them his very own. His great ordeal remained, however, when he should essay a part in the classic tongue of old Castile; for while all Catalanes speak Spanish, their accent is usually obvious. He successfully made the transition in Dicenta's Juan José, a powerful tragic drama that figures in the repertory of the leading Spanish actors; and while some dissent arose as to his treatment of certain incidents that were native to southern Spain, his diction was pronounced flawless. Since then he has appeared at the head of a Spanish company, and he tells me that he never knew what it was to be afraid until he returned here to his own city and played before his old friends, in a tongue that is not theirs.

Besides seeing him as Manelich in Guimerá's Tierra Baja (Marta of the Lowlands), of which I wrote in my last letter, I have also seen him in Pérez Galdós' La Loca de la Casa and Rusiñol's El Mistico, which complete a trio of as diverse problems as one could imagine. Within the week he becomes the live embodiment, first of the rude, mountain shepherd, second of the avaricious, crafty man of affairs, and third of the priestly ascetic; and in each successive role I have marveled more at his wonderful plasticity, his faculty for penetrating to the very core of the part and making it his own, his infinite care for detail, his perfect naturalness throughout—in a word his genius.

The Galdós play, La Loca de la Casa, which in the English version is entitled Victoria, is a comedy-drama wholly modern in matter and in construction. It is doubly interesting, inasmuch as it adheres to the Latin method of writing two leading parts for man and woman, the saliency of either depending rather on the players themselves than on the intention of the playwright. That it is impossible to create two roles of precisely balanced power is true; but there are many examples of Spanish stagecraft in which the leading roles for man and woman are so nicely adjusted that one continually aids and enhances the other, making each dominant in turn, until at the end the spectator is conscious of a pleasurable hesitancy in deciding as to which is more excellent.

Such a play is La Loca de la Casa. In this instance Borrás, by his superior art, made the role of Cruz pre-eminent. But it is not difficult to imagine a performance of this play, with the balance of power on the other side, when Victoria would become a stellar part. Here is the matter of the play in brief: Victoria, a rich and beautiful girl, called by her intimates "the Madcap," for her sudden and extravagant fancies and achievements, breaks her engagement with a man of her own set and enters a convent preparatory to taking the veil. Her sister, Gabriela, is betrothed to the brother of Victoria's discarded lover. A crash in stocks bankrupts the father of the girls. At this juncture appears the Calf of Gold, in the person of one Cruz, whose father was a common laborer on the estate, who was banished to foreign parts as a boy for his general obstreperousness, and who returns laden with treasure, "an ass with a reliquary." This man, whom Borrás makes rude and brutish yet appealing withal, has had one dream through all his years of stress and hardship—the dream of one day uniting himself with the powerful family that protected him as a savage cub of a boy and of becoming the ultimate owner of the great estate. His insatiate ambition grows when he learns of the ruin of his former master, and he at once makes proposals, through the latter's man of business, to assume his losses and recapitalize his company, asking as a reward his younger daughter, Gabriela, for his wife. The father, crushed by impending disgrace, signifies acquiescence providing Gabriela is not averse to the change in her marital programme; but Gabriela is very much averse, and on hearing a proposal of marriage from the man she is pleased to call a monster she cruelly affronts him, treating his offer as an insult, and indulges in an attack of nerves in which she vows to end her life rather than wed the repugnant Calf of Gold.

Enter Victoria, in the white robes of novice, come to take leave of her father before pronouncing her final vows. His financial ruin, her sister's peril, the fascination that the seemingly impossible has always held for her produce in her spirit an exaltation that is not uncommon in highly strung organizations, where intellect matches nervous force. She investigates rapidly and incisively, and having satisfied herself of all the merits and possibilities of the situation, feels impelled to another of the wild achievements that have won for her the name of "Madcap." In a meeting with Cruz, the would-be purchaser of Gabriela, she leads him into a confession of his dreams, his ambitions, and dazzles him with the hope that Gabriela may be brought to terms. So seductively beautiful is she, so bewitchingly provocative with her memories of their childhood days, when she was a grand young princess and he a plowboy—when he played horse to draw her toy wagon and neighed and ate oats at her behest, that he is half beside himself with hope and bewilderment. In this scene Galdós shows himself a master of comedy, with the intensity of pure drama forever lurking just below the surface of things, but always held in check by the light weapons of jest and raillery. Victoria tells him that she thinks of renouncing her religious vocation and becoming the wife of Gabriela's betrothed, in the event that the latter yields; and archly inquires whether he thinks she will prove acceptable as a substitute for her sister. And here the bewildered brain of the man who has won millions but knows not how to win a woman suddenly clears, and he sees a shorter cut to his end than the pretended plan of Victoria. "Oh—yes," he tells her, "in his place I would not hesitate a minute; but an easier way still, through which no one will be offended, is for you to marry me." And so Victoria, playing this dangerous game of her own soul against her father's happiness, wins cards down and becomes the wife of the Calf of Gold.

I say she wins, but her victory is for long problematical. A duel ensues between her woman's wit and ingenuity on one side and the brute force and craftiness of the man on the other, that is suggestive of Anglo-Saxon psychology rather than Latin. It is a contest between two personalities, opposite as the poles in quality yet evenly matched in power. The development of the playwright's theme is plausible and real, for despite the conflict, love does grow, generating first in the realization, on the part of each, of certain virtues in the other. The man loves, yet strives to bend the woman to his will in all things. The woman in all things steadfastly resists, yet loves. It is a strong presentation of the theory that love grows from association, granted that esteem is its progenitor. But here are his own words, "Real love—solid, durable—comes with association. The rest is all an invention of poets, musicians and lazy people." And Victoria confesses in a talk with her sister that "by degrees one becomes accustomed to everything," and adds, "Fancy! Proceeding gradually, one might learn to use for a powder-puff the foot of an elephant."

The climax comes when Cruz, who loves his wife better than anything in life save, possibly, his business, becomes insanely jealous of her former lover owing to a misleading situation and endeavors to kill him, whereupon Victoria leaves his house. In his desperation he vows that he will have her back, and in their final trial of each other's strength he succeeds, but not until he has submitted so absolutely to her demands regarding large outlays of his wealth for philanthropic objects, that despite his protestations of his invincible prowess, the victory clearly rests with Victoria. His final "I cannot live without her nor she without me. Let her confess it," and her tenderly arch acquiescence in his declaration, bring to an end one of the most actable and delightful plays I have witnessed for many a day.

Rosario Pino made a charmingly piquante Victoria, though somewhat lacking in forcefulness. As for Borrás, his interpretation of the part of Cruz was such as an American or English actor of the highest art would give this role. After all, the Catalans are in many respects like Americans; and this is recognized in the peninsula, where they are knows as "the Yankees of Spain."

In El Mistico (The Mystic) Rusiñol also takes for his theme self-sacrifice inspired by religion; but there all resemblance ceases. The Mystic is a youth who thinks he hears the divine call to a life of service and abnegation. He denies the love that nearly masters him for a young girl, a ward of his mother, and enters the priesthood. There is an effective scene in which he confesses his aspirations to a high prelate of the church, and is commended by the latter, who adjures him "to fulfil to the letter the teachings of Christ."

The girl, nettled by his resolution to relinquish earthly happiness and wholly unaware that he returns her affection, decides to seek the joy of living elsewhere. She abandons the home of her protectors and pursues a life of pleasure. Meantime the Mystic becomes the friend of all the wretched and oppressed; and his fame is fast extending as a saint and a saviour of men. It seems, however, that there is a difference between saving men and saving women. The girl returns ill and impoverished, forsaken by all her companions in the joy of living, and the Mystic insists on his mother taking the penitent home. This raises a whirlwind of protest from all the good women of the town, and also from the high prelate, who sends his secretary to order her expulsion from the house of the priest. But this the latter refuses. The author, by a refinement of art, here makes apparent the reluctant happiness felt by the Mystic in having his beloved, all sullied as she is and with her beauty gone, once more within sight and hearing. But this faint reflex of pleasure is soon over. He receives also beneath his roof a discharged convict, a likely enough chap who rapidly regains his independence with the protection of the Mystic; and as he and the girl are thrown together love again revives in both these lonely hearts, and they tell their kind friend they have decided to go away and be happy together. So he loses the one drop of sweetness tasted by other men, but not the gall; for the displeasure of the church is upon him, and he is now shunned by all his fellow townsmen. Even his poor, crippled mendicants desert him as his bounty grows more scant.

The last act is a steady progression of misfortune and suffering brought upon him by his fulfilment of "the letter of the teachings of Christ." As he is dying the girl comes once more, again deserted, again defeated in her pursuit of joy, and implores to be allowed to be his nurse and his servant. But the heart of the Mystic has suffered the culminating blow. He blesses her and dies, sitting erect in his chair and alone.

Then the church sends her emissaries, who claim him for their own. It really appears that they are still on the track of the woman; but finding the Mystic dead they exclaim: "He was one of our own. He lived a martyr. He died a saint."

The play attains a unique interest in Spain from the fact that it is presumably built upon the true experience of a young poet-priest who recently died in Barcelona.

The play takes a tremendous hold on one. It left me somewhat depressed, and I went to Borrás' dressing-room with the feeling that I was again to see the young priest—alive, of course, for a play is a play. It was like stepping from the dark into the sunlight. It was no pale ascetic who hailed me but Borrás himself, cheery and wholesome as always. This chameleon-like quality of genius had never so impressed me before. Verily the actor is born, not made.

DR. VERAS.

ENGAGEMENTS.

Through the office of Wales Winter: Malda Read, Thomas V. Emery, and Mildred McNeil, for Raffles, under the management of Joseph W. Gaites; Walter Ladd, for Otis Skinner, in The Duel; W. B. Woodall, Bennie Thompson, Lucie Temple, Charles J. Hansen, and Victor John, for Other People's Money; John Adolfi, Muriel McArthur, Ada Talbot, Jane Fearnley, Ida Lewis, and Franklin Woodruff (leading man), for Julie Bonbon; George Seybolt, for The Man of Her Choice; Edward J. Burke, Bertha Whitney, Harry Gregson, and Gertrude Dougherty, for What Happened to Jones; George Haley, Gideon Burton, and Daniel V. Wall, for The Volunteer Organist; Daniel Bruce, for Blaker Stock company; Ida Adair (leading woman), Anita Hendre, and Edythe Bryan, for Forepaugh's Cincinnati Stock company; Bessie Burns, for Under Southern Skies; J. E. Nichols, for Law and the Man; Edmund Carew, with Bulasco; Robert Strauss and Gertrude Earle, for The Match Maker; Morgan Wallace (leading juvenile), for Keith's Providence Stock company; Louise Read, for The Hypocrite; Ora Myers, Irene Ripey, and Charles H. White, for Checkers; Sara Clawson, for Snug Harbor; Frank Patton (leading man), for Conness and Edwards' Stock company; Henry Hayard, for Before and After; Philip Sheffield, with Violet Black in vaudeville; Anne Ives, for The Chorus Lottie; J. L. Cleary, for Carolina; Herbert Warren, for The Pit; Catherine Outhwaite, for The Measure of a Man; Harry B. Eytinge and Alberta Lee, for My Dixey Girl.

Through the office of Bellows and Gregory: Amy Lee, for The Chorus Lady; Henrietta Brown, leading woman, Harry Franklin and Olive Skinner, for the Bush Temple, Chicago; Elizabeth Bruce, for Wayburn's Futurity Winner; Eugene Redding, for The Vanderbilt Cup; Lewis Stone, to play leading business with the Belasco company in Los Angeles; Elvia Bates, for A Sister's Sacrifice; Agnes Herndon, with Auston Clarke; Reginald Travers, for the New Theatre stock company in Chicago; Emil Hock, with Edward A. Braden; Ona Waldrop and Wilson Melrose, for the Baker stock company, Rochester; Thomas Tracy, for The Shepherd King; Fred Sumner in vaudeville with Lillian Apel.

Through the office of Colonel T. Allston Brown, for The Triumph of Betty: Theodore Dudley, Jake Rose, M. J. Malaidy, Marion Holcombe, and Lorraine Westford.

Toby Lyons, by the Shuberts, for Bunny in The Press Agent.

L. J. Loring, with Jessie Mae Hall; Emma Campbell, with Valerie Bergere in vaudeville; Emmalyne Lackaye, with Buster Brown's Holiday company; Royal Thayer, with the Russell Brothers; Theodore Dudley, with Carolina; George Barr, with The Lion and the Mouse; Florence Foster, with Arizona.

Rita W. Harlan, with Arthur C. Alston's At the Old Cross Roads.

THE STOCK COMPANIES.

Fritz Adams closed a fifteen weeks' engagement as leading man with the stock company at Macon, Ga., on Aug. 11, and is returning to New York to make preparations for the coming season.

May Hillman and her company closed a successful engagement of eight weeks at Buchroe Beach, Va., on July 28, and went at once to Bellows Falls, Vt., opening on Aug. 6, for four weeks, at Barber Park.

The Summer season of the Louise Vale Stock company at the National Theatre, Rochester, closed on Aug. 11, after the most successful season of stock in the history of that popular house. As a mark of their esteem Hurtig and Seamon, the managers of the National, gave a grand farewell testimonial to Louise Vale, matinee and night, on the closing date. The productions were under the direction of Travers Vale.

Laurence B. McGill has contracted for the use of the Henry Arthur Jones plays for his New Haven Winter stock season.

Jessie E. Pringle ended her engagement with the Poli stock company at Bridgeport, Conn., on Aug 11 to join the Baldwin-Melville stock company at New Orleans on Aug. 13.

Mr. and Mrs. Laurence B. McGill (Gertrude Shipman) have returned to the Poli stock company at Bridgeport, after a vacation of two weeks spent in their touring car.

The Brandon Evans Stock company opened in The Christian at the Lafayette Theatre, Detroit, on Aug. 12, for a season of forty weeks. The company roster includes Brandon Evans, manager and leading man; Kendal Weston, stage director; William Snatschi, heavy man; Richard Tuber, juvenile and light comedian; Charles C. Burnham, character old man; Joseph Garry, characters and heavies; Edwin A. Tanner, character comedy and stage-manager; J. D. MacEachen, scenic artist; B. T. Brown, press representative; Frank E. Russell, treasurer; Josephine Gans Ross, ingenue leading woman; Effie Hext, emotional leading woman; Ivy Bowman, character woman; Kathleen Barry, heavy woman, and Lillian Westgate, general business.

BORRAS AS MANELICH IN MARTA OF THE LOWLANDS.

RACHEL.

Sir Theodore Martin's Interesting Monograph on the Famous Actress.

Rachel had one of those rare and marvelous careers that, appearing from time to time in the pages of theatrical history, make the records of the stage scarcely less fascinating or marvelous than a book of wonder stories. It is the story of a life misspent in many respects; of a genius curtailed and too soon exhausted by an inordinate passion for money; yet of such a life and such a genius as have seldom existed. "Pauvre femme!"—"Poor woman!" cried Dejaset, as she endeavored to make her way through the crowd at the cemetery, wishing to throw an immense bunch of violets into the open grave. "Poor woman!" every one who knew her, knew the sufferings and indiscretions of her life, had exclaimed many times in those months when death and consumption had already marked the greatest of French tragediennes. She was buried on Jan. 11, 1858, at the Jewish Cemetery in Pere la Chaise. The day was bleak, dark and showery, typical of the spirit that had just passed on and the career that had been ended.

Sir Theodore Martin, in composing his monograph on Rachel ("Monographs." E. P. Dutton and Company, New York) admits that he has drawn much of his material from a book published in 1839 by Georges d'Heylli and entitled "Rachel d'apres sa correspondance." This volume, in the opinion of the English biographer, relates the story in a more detailed and kindly manner than any other authority. Rachel's artistic greatness alone would be sufficient plea for leniency of judgment; her sorrow should not be reckoned less than her sin; she had many good personal qualities, and even her mistakes inspire profound sympathy by the very intensity with which they were acted out.

Elisabeth Feltz—later to be known as Rachel—was born on Feb. 28, 1820, at an inn called "the Soleil d'Or, in the little village of Mumf, near Aarau, Switzerland. Her mother had arrived at that "auberge" unaccompanied by her husband, Jacob Feltz, a Jewish peddler, with whom she had been roaming Germany and Switzerland. The child's early life, nomadic and necessarily unhealthy, probably served to sow the germ of tuberculosis in that narrow chest. In Lyons, where the family settled in 1830, and in Paris, where they moved some two years afterward, Elisabeth and her older sister, Sophie (known in after life as Sarah), sold oranges and sang in the cafés. Elisabeth was frail, pale and plain. She always recalled the time when Victor Hugo gave her a five-franc piece in the Place Royal. Etienne Choron, always on the alert to find new voices, became interested in the sisters; though Rachel's voice was a deep contralto, he discovered to his disappointment that it lacked the melodious quality. However, having discerned her talent for declamation, he recommended her to M. St. Aulaire, of the Comédie Française, who immediately recognized the latent genius in the girl. One who saw her at the establishment of St. Aulaire in 1834 described her bearing as singularly sweet and grave—albeit she was strangely possessed of an idea that her talent was for comedy impersonations. The description given by the gentleman already mentioned is invaluable. "Everything about the child," he wrote, "was of the cheapest and plainest description, but the ensemble conveyed an idea of neatness and even precision. With those older than herself little Rachel was punctiliously polite; grave and simple beyond her years, every feature of the long, childish face bore the impress of modesty and even dignity, with which education had little to do." In fact, she could not be said to be educated at all. She could read, but her literary knowledge was limited to the roles she had been given to memorize; of grammar and spelling she was so hopelessly ignorant that she had to struggle with them for years thereafter.

St. Aulaire made some profit from his pupils by presenting them in Sunday performances at the little, out-of-the-way Théâtre Molière, where the girl was first applauded by the plebeian audiences of the quarter. On one occasion, induced to attend the performance by some of his own scholars, Samson saw her as Isabella of Castille in Corneille's Don Sanche. "She was then very little," he afterward said, "and yet, having a queen to represent, she dwarfed by her grand manner the actors who surrounded her." When between her fifteenth and sixteenth year, brought before the Areopagus of the Conservatoire, she excited the admiration of those expert critics and instructors. In his book Samson wrote down, "Physique grêle, mais une admirable organisation théâtrale."

Rachel left the Conservatoire after only four months, outraged at having been cast for the part of Flipote, the servant in Tartuffe, at a public exhibition of the students. Through the efforts of St. Aulaire she secured an engagement at the Gymnase, at which period she first assumed the name of Rachel. Here she made her debut, on April 4, 1837, in a new play—La Vedeenne, by Paul Duport. She chanted the one fine passage in the piece with that passionate and far-reaching note which was to make incomparable her future renditions of Phedre, Camille and Hermione. Edwin Forrest, who witnessed the performance, said to the manager, "That little Jewish girl, that little bag of bones with the marble face and the flaming eyes—there is demoniacal power in her. If she live and do not burn out too soon she will become something wonderful." She was indeed a kindred spirit, formed after the model of his own impulsive and tempestuous being. Jules Janin, one of the most authoritative Parisian critics, spoke enthusiastically of her marked intuition, dignity and lack of exaggeration. However, the clientele of the Gymnase preferred comedy, and Rachel had not the personality to succeed as Susette in the Mariage de Raison or similar productions. She returned to Samson, who was eager to befriend her, and who gave her private instruction for the next eight months, freely donating his services. Moreover, for the small sum of twenty francs per month, he arranged to have her receive instruction from the teacher of his own children.

On June 12, 1838, Rachel made her debut at the Théâtre Français as Camille in Les Horaces. Since the death of Talma, some years before, the French stage had been without any great genius to interpret the classic works of Racine and Corneille, the old dramas having been meanwhile overthrown by the romantic vogue of Hugo and his disciples. Almost at one stroke this girl of eighteen accomplished the seemingly impossible task of restoring those ancient tragedies to popular favor. Her curse in the fourth act of Les Horaces was received with prolonged outbursts of applause. After repeating Camille several times she played Emilie in Cinna, Hermione, Eriphile and Amenaide in Tancrede. This last role, the greatest success of all, she first presented on Aug. 8. Though audiences were necessarily small during the Summer months, the stage director, M. Vedel, never faltered in his favorable conviction and firm support. Janin, reminding the public of what he had said about her performance at the little Théâtre Molière, was quite carried away by the fervor of his admiration. After watching her in the character of Hermione he wrote: "She grows ten inches taller on the stage; she raises her head and extends her chest; her eye brightens; she treads like a queen; her voice vibrates with the passion that agitates her. She is a priestess, a pythoness, this child of seventeen. The curse is the first revelation of Rachel's power. The storm raging in this grief-stricken breast is terrific. We tremble before it as something superhuman, godlike." In October, when the playgoing public had returned to the city, the theatre was nightly crowded to the doors. Janin was triumphant. The receipts rose from twenty-five to two hundred pounds a night—a sum colossal in those days. The management very honorably increased her salary from four thousand to forty thousand francs. In 1840, when she had reached her majority, she demanded sixty thousand francs and was not to be denied. Her avarice, as yet not fully developed, had not begun to dull her artistic instinct. Working unremittingly, she steadily improved, aided by the advantage of attaining a more mature physique. She made one signal failure—her first attempt to play Roxane in Racine's Bajazet. Janin did not hesitate to condemn the effort. "How could this child divine a passion of the senses, not of the soul?" he demanded. The next night but one, urged to make a second trial by the undaunted manager, she repeated the part, gaining a glorious triumph and being acclaimed with frantic applause.

"Rachel," wrote Samson, picturing his illustrious pupil between 1840 and 1845, "was over the middle height; her forehead was arched, her eyes deeply set, and without being large very expressive; her nose straight, with, however, a slight curve in it. Her mouth, furnished with small teeth, white and well set, had an expression at once sarcastic and haughty. Her throat was perfect in its lines, and her head, small and with a low forehead, was set gracefully upon it. She was very thin, but she dressed with an art so subtle as to make this thinness almost a beauty. Her walk and gestures were easy, all her movements supple—her whole person, in short, full of distinction. She had, to use a common expression, the hands and feet of a duchess. Her voice, which was a contralto, was limited in its compass; but, thanks to the extreme accuracy of her ear, she used it with exquisite skill, and drew from it the finest and most delicate inflections. When she began to speak her tones were a little hoarse, but this soon went off. In point of fact, she was neither one nor the other (ugly nor beautiful), but both, according to the hour, the day, the expression which dominated her face. Ah! how to give an idea of this admirable talent to those who have not heard her? I, who taught her for so many years the secret of the art, am forced to own how impotent are my attempts to make her known."

Rachel industriously increased her repertoire, adding the important roles of Esther, Laodice in Nicomede and Pauline in Polyeucte—characters thought to have lost their hold upon the stage. Everywhere she was received in the best and most exclusive society. In a salon she was charming; always modest and natural, never awkward or ill at ease. It seemed incomprehensible that such a creature should have sprung from such sordid and vulgar extraction, for her parents were anything but presentable and her father was particularly offensive. Her comparative ignorance, for, owing to her impatience, she had never reached any proficiency as a student, she deftly concealed. Her old friend Crewere preferable to this life, which I drag along as a convict drags his chain," she wrote from Rouen in 1840. Her family, too ill-bred to take advantage of the real opportunities her reputation opened for them, craved only more and more money. Though her artistic nature had not even then been obscured by avarice, the greed for gold was sinking deep into her heart. To her parents, to her brother and her four sisters, she was faithfully loving and indulgent. Rebecca, the youngest sister, who gave every promise of herself becoming an exceptional actress, and who was the particular favorite of Rachel, died prematurely in 1854.

Rachel first played Phedre on Jan. 24, 1843. This character on the French stage is regarded as the supreme test of tragic power. As was the case when she first played Roxane, she lost her nerve on the initial night only to retrieve herself by a long series of subsequent presentations. Each time she played the part she approached more closely to the ideal clearly defined in her imagination; ultimately her delineation attained a terrific perfection, so to speak, that must have satisfied and amazed even Racine himself. No other actress approximated her rendition of that most exacting of classic roles—that most terrible and awe-inspiring of female characters. Bernhardt in her best days was of no consequence by comparison.

The most pathetic tragedy in the life of Rachel came with the loss of her virtue, the gullying of that untarnished reputation for which she had been widely noted. She gave herself to a man who was utterly unworthy of the sacrifice: a man who, when she threw him off, took the dastardly and inconceivable revenge of publishing her letters. She remained the Empress of the French stage, but from the society in which she had been the recipient of such innumerable courtesies she was thenceforth excluded. She became reckless. Sons were twice born to her; once in 1844 and another in 1848. Count Walewski openly claimed to be the father of the first child; the second bore only his mother's name.

Rachel was wonderful even when her genius began to wane. Of all the fifteen plays written for her Adrienne Lecouvreur was the only one enabling her to gain fresh laurels. Perhaps be-

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RACHEL AS PHEDRE

mieux supplied her with forms from which she copied many of her letters; it being understood that later in life she became a most excellent epistolary writer. Samson was still accustomed to expound all her parts, narrating a history of the character and explaining its peculiar requirements. Once she had grasped the essential idea and the few salient characteristics of temperament, together with the emotional import of the plot, pure, unaided genius did the rest. She possessed tragic instinct as perhaps no other actress who ever lived; art she acquired, to be sure, but with mighty intuition she had been endowed by the Deity. She was greatest in depicting "scorn, hatred, revenge, vitriolic irony, concentrated rage, seething jealousy and fierce love." Her fine and peculiar voice, which Mrs. Kemble described as "the deepest and most sonorous" she ever heard from a woman's lips, "like a fine, deep-toned bell," was strangely fitted to convey such emotions.

Rachel made her first appearance in England at Her Majesty's Theatre, London, in May, 1841, as Hermione in Andromaque, receiving a much warmer reception than she had dared to expect. Even Marie Stuart, which was decidedly not one of her best pieces, scored a success. The Queen sent her a bracelet with an inscription; she was honored by all the most prominent people in court. However, the critics justly noted in her performances the absence of the more attractive and appealing feminine qualities. She was a declamatory actress, and though her impersonations could never fail to strike home with a tragic poignancy, they were not of the kind to endear her to English audiences with a British love for the womanly grace of Shakespearean characters and a British inability to do justice to the elevated though stilted poetry of the French classic drama. When she returned to England again, in 1842, she had obviously improved not only in her physical condition but in the resourcefulness of her art. Her supremacy in her own province of stately anguish was established beyond all dispute or rivalry. Yet she could not really succeed in the less violent roles of even her native drama—parts like Chimène in Le Cid. In the provincial cities of France and in Belgium the enthusiasm reached a white heat. She toiled night and day. "It seems to me death cause she was becoming conscious of her own exhaustion and had some premonition of her own untimely death, she gave to that role an inspiration that no other actress has ever known how to impart. When produced in England in 1849, though her power had visibly deteriorated, the pathos of this characterization was absolutely heartrending. The other pieces which she first produced have fallen into abeyance. Even the Lady Tartuffe has never been successfully revived—which cannot be counted any serious loss to the stage, though the treatment of Rachel made that disagreeable character surprisingly effective. Two graceful pieces, Le Moineau de Lesbie and Horace et Lydie, were long cherished in the memory of Parisian theatregoers for the delicate charm of utterance with which Rachel delivered the lines. Like Mrs. Siddons, she was not equipped for comedy or for the parts close to real life. Her emotional crudity—stupendous and appalling on all occasions—would not permit her to assume a playful humor, or, if so it may be described, to handle a fragile conception.

Rachel, writing to explain her reasons for refusing to act a certain role, admirably gauged her own limitations. "I see the part is full of rapid and violent movements," she said. "I have to rush to my children, I have to lift them up, to carry them off the stage, to contend for them with the people. This external vivacity is not my style. Whatever may be expressed by physiognomy, by attitude, by sober and measured gesture—that I can command; but where broad and energetic pantomime begins, there my executive talent stops."

Rachel reached the pinnacle of her artistic height between 1843 and 1847. After that, having become nothing less than money-mad, her spontaneity disappeared from the strain of incessant work—from endless and mechanical repetitions of the same parts when she should have been resting and studying. In England, Belgium, Holland, Austria and Russia she amassed immense sums. In 1853-'54 she was literally féted by the entire court in Berlin. Thereafter, making a tour of Russia for six months, she returned to Paris the richer by twelve thousand pounds, only to experience the eclipse of her former popularity. Cleatina, written for her by Scribe, the last character that she was destined to originate, proved a failure when produced the following season. In the Autumn of 1855 she visited America in the hope of reaping a richer reward than even that of Jenny Lind. Forty-two performances netted her something over thirteen thousand pounds, but American audiences did not take kindly to Racine and Corneille, nor to Adrienne Lecouvreur, Angelo, and the Lady Tartuffe. She contracted a severe cold which developed into an unmistakable pulmonary weakness; she returned to Europe by the way of Havana.

In October, 1857, Rachel left Paris for Canet, where the father of Victorien Sardou had placed his villa at her disposal. The hand of death had crossed her brow. She died, conscious to the end, fortified by the impressive ceremonial of the Jewish faith, to which she had adhered with fidelity.

Rachel's fatal limitation was the inherited instinct of a low-born moral nature, but some limitation must be owned by every artist. In her own domain her supremacy was arbitrary, incomparable. She typified the heroic spirit of French classicism. She differed from the greatest of English actresses in the same proportion as Corneille and Racine differ from the more human genius of Shakespeare.

GOSSIP.

Ernest Gerald, the author of the "Mickey Finn" stories, objects to the term "guest of honor," so he may be classified as merely the star attraction of Adelaide Cherie Greenfeld's programme for Literary Day at the Professional Woman's League last week. He gave what he said was an impromptu talk on "Woman," but having reached a certain point he announced that the rest of his address was prepared, and was entitled "The Art of Entertaining." He said he believed women should be entertainers, should play on the piano and the jews' harp, and things, and that they should also recite. Then he gave directions about how to practice before a looking glass, and illustrated the result by some recitations which he said he had learned in that manner. The women present seemed duly impressed, and no doubt will soon be proficient in elocution. The rest of the programme was composed of piano selections by Mrs. Ainsworth, a selection from Pygmalion and Galatea by Laura Alberta, two comic songs by Carrie Lee Stoyle, a recitation by Mrs. S. M. Corey, entitled "Trained Attendants," and character selections by Amelia Weed Holbrook.

"John, the Orangeman," Harvard's mascot, who appeared for a few times in Brown of Harvard last season, died at the Massachusetts General Hospital on Aug. 12, after an operation for intestinal trouble.

Rehearsals of The Merry Wives of Windsor began yesterday morning at Louis James' country home at Monmouth Beach, N. J., where recreation and business will be combined for two weeks. The season opens on Sept. 3, when Mr. James will dedicate Frick's new Lyceum, Red Bank, N. J., and there commence his transcontinental tour, which extends until March, at which time he returns here to inaugurate his New York season. Anna Millward, a young English actress, has been added to the company for the part of Robin, and George A. Edes has been re-engaged as acting manager.

Mr. and Mrs. Hal Reid made a special trip to Chicago last week from their Summer home at Highlands, N. J., for the purpose of rehearsing Mr. Reid's new play, The Cow Puncher, which will be one of W. F. Mann's special attractions the coming season.

Dan Darleigh's Si Stebbins company closed its Summer season of seventeen weeks at Stamford, N. Y., on Monday, Aug. 6, and will reopen their regular Winter tour on Aug. 27 under the personal direction of Dan Darleigh.

Lillian Spenser, who is only twenty years old, has been engaged by Sargent and Aborn to star in Dolly Varden. Her managers are confident that she will prove herself more than equal to the occasion.

Paula Edwardes has been engaged by Charles Dillingham for a term of years. She will be presented first in The Princess Beggar, in which she played last season, and later will be given a new comic opera.

Rehearsals of the company that will support Bertha Kalisch in The Kreutzer Sonata are taking place daily at the Belasco Theatre, the stage of which has been turned over to the use of Harrison Grey Fiske by David Belasco.

John O. Hewitt, the author-actor, has been especially engaged by Edgar Forrest to originate the part of Joshua with James O'Neill the coming season in James Slivin's new biblical drama, The Voice of the Mighty.

Allen Doone, supported by his former company of last season, will open his second annual tour in Joseph Murphy's Kerry Gow at Sidney, C. B., Monday, Aug. 27. He will continue under the management of Kenney and Westfall.

Kenney and Westfall have completed a route for Florence Gale, which will take her to the Pacific Coast and back. She will appear in Margaret Mayo's new play, Love's Victory, and will be favored with a fine supporting company and a first class production, and will appear only in the first class theatres.

Edward F. Bostwick, formerly resident manager of the Shubert Theatre in Providence, R. I., will this season travel as manager of Lena Ashwell, under the Shubert direction.

Alf T. Wilton, formerly manager of the Park Theatre and Lothrop's Opera House at Worcester, Mass., will replace James F. Rock as manager of the Worcester Theatre, the independent house in that city.

A special copyright performance of Down on the Cape, a new comedy drama by R. A. Barnet and R. M. Baker, will be given at Osterville, Mass., on Aug. 23. The cast will be made up of local people.

Joseph W. Leigh, who has been confined to a New York hospital for the past three months, the result of an operation, has recovered. This season Mr. Leigh will launch his new play, Denver Jack, which had a try-out in the West last season.

David Davies has been engaged by Ernest Shipman to play King Henry in one of his When Knighthood Was in Flower companies.

Henry W. Savage's production of The County Chairman will open on Sept. 8 with Theodore Babcock featured as Jim Hackle.

Ralph Edmunds, manager of Henry W. Savage's Madame Butterfly, arrived in America Saturday.

Ada Webster, an English actress who is to appear in the production of The Hypocrites, arrived in New York last Saturday on the *St. Paul*.

Lavinia Shannon has been engaged by George Tyler for Liebler and Company's production of In the Bishop's Carriage.

Robert S. Taber signed for the part of Colton in Brown of Harvard and left for Chicago last Saturday.

Oct. 8 is the opening date for the Liberty Theatre, with Eleanor Robson in Nurse Marjory.

Ada Bosbell, at liberty. Address Mirror.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

THE NEW YORK DRAMATIC MIRROR

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for The Mirror *from this office for August upon the following special terms: Forty-five cents for the month, payable in advance. The address will be changed as desired.*

IS THE THEORY TRUE?

From the time of the first actor and the first writer on acting sympathy has been expressed for the artist of the theatre because of the ephemerality of his fame. But are there not elements of satisfaction for the actor in his actual work and testimonies to his name after his death that compensate?

"I shall not be remembered as an actor," said the late Joseph Jefferson, "much longer than the lifetime of those who see me play. The painter, the sculptor, the author, all live in their works after death." And the venerable actor, almost in the same breath, declared that Edwin Booth would be longest remembered as the founder of a club, Henry Irving because he was the first actor knighted, and Jefferson himself because he wrote a book. Commenting on these statements, the Chicago *Inter-Ocean* among other things says:

The wistful consciousness of a certain transience in his fame as compared with that won in some other forms of artistic expression which often comes over the great actor between his triumphs is well expressed in these words. Yet there is little real reason for the melancholy mood they disclose. It is true that the surest of lasting remembrance is the doer of great deeds, whose acts embody ideas which vitally affect the destiny of mankind. To his fame even that of the poet his deeds inspire, though his be the most enduring of the representative arts, is comparatively transitory. It is easy to fall into error on this point. We are wont to assume that if there had been no Homer we should have never heard of Achilles and Helen and Agamemnon and Iphigenia and Penelope and the much devising Ulysses. We forget that there had first to live men and women whose deeds at least suggested those attributed to the heroes and heroines of the tale of Troy before any poet could sing of them. The fame won in any of the representative arts is only a tradition. Would any one pause a second time to look at the fragments of Leonardo da Vinci's "Last Supper" were it not for the tradition of the varied achievements of the painter's powerful personality? Would the epic of Virgil have been preserved when others perished but for the tradition that he voiced the conception of the Great Roman doers of his own time and of the past of Rome's mission to "spare the vanquished and war down the haughty," and so establish the Roman peace? Indeed, all fame is but the impression produced by a living personality handed down by tradition. The permanence of the material record gives not fame unless its deeds be of a character to generate the tradition. Cheops built his pyramid, and it stands after 4,000 years or more. But is his name better known than that of Sappho, of whose songs only a few pitiful fragments survive? If all the canvases of Raphael were destroyed, as those of Apelles and Zeuxis have been, would the painter be forgotten and only the names of contemporary sculptors and architects, Michael Angelo, Phidias, and Praxiteles, be remembered, merely because some of their works had survived? Certainly not. In either case it is the tradition created by the impression given by the living personality, and not its record with brush or chisel or pen, which preserves fame. To produce this impression the actor has quite as good a chance as any other artist.

Coquelin, in a recent lecture in London, in which he argued that acting is an art—an argument that would seem to be superfluous in this age—said that the transitiveness of his art saddened the last moments of Talma. "You must pity us for it," said Coquelin. "You should, perhaps, love us more on that account, oh! dear, commiserating public, since you are at once for us the present and the future, and our immortality expires with the echo of your applause."

But, really, beyond the argument of the *Inter-Ocean*, the actor's fame neither expires with applause nor even with his death. As a recent writer has said: "The poet and the author write and the painter limns his fancies, and their creations stand alone. The actor embodies his characters, and thus makes a much closer appeal to immediate fancy as well as to later reflection." No one can dispute the truth of this. Moreover, while the fame of the artist in any other field is fixed by his work, which always may be seen, save that it is subject to eclipse by comparison with the work of a later comer who is greater, the fame of the actor is apt to grow greater after his death from the words of those who enjoyed his work, as well as from perusal of written encomiums, owing to the human tendency to enlarge upon the abilities of those who have passed in the absence of actual proof of their real aptitudes.

Take it all in all, the actor fares at least as well as any other artist with reference to his work and his note. While the poet, the author, the painter and the composer stand aloof and apart from their creations, in a sense, the actor has his intimate public—which essentially is the whole art public—and appears nightly before hundreds who acclaim his work, and by their encouragement delight him. Surely this, added to the steadily emphasized favors that time gives to his memory on all occasions of comparison, requites the absence of tangible proofs of his worth—proofs that might fade and fall into eclipse when set beside some superior appeal.

A REMARKABLE CONCESSION.

While the formal frown has always been called up by mention of the circus among official church people, it is a fact that even the elders on occasion have been discovered at the circus, usually explaining their presence by a plea that they had attended to study the habits of the animals, an object in itself most commendable. Still, the circus has lacked recognition by church people; and thus a recent incident in Butte, Mont., comes with force to mark a change in conceptions that is noteworthy.

It seems that the clergy and Sunday-school authorities of Butte united this year in the purpose to hold a picnic. The plans were laid in the Spring, and a date in Summer was fixed upon for the event. Naturally desiring that the picnic should not result in expense to the churches, and in fact being nothing loth to accept a profit on the day, the committee of arrangements widely advertised the picnic and set about to make it a great success.

Human plans, however, are varied by events. When the picnic had been well advertised for a certain day, there appeared upon the scene an advance agent for a circus, whose pictorial postings cast the modest announcements of the church event in the shade. Thrown into confusion by this peculiar rivalry—which of course was no fault of the circus, which had made its route long before and had no knowledge of local conditions or events—the church authorities were at a loss as to what their course should be. They soon determined, however, that they could not compete with the tented exhibition, and postponed their picnic for a week. This was not all. The dilemma brought up many discussions, and of course the right of a circus to exist and its influences for good or evil were canvassed warmly. The old fogies of the religious bodies were uncompromising in their attitude against the circus, and opposed a postponement of the picnic, claiming that if it should be held as originally planned it would work great good even if it should not prove to be pecuniarily profitable, inasmuch as it would keep the church people and the children out of the dangerous sphere of influence of the circus. The old fogies were not only voted down by the more liberal element, which decided on a postponement of the picnic, but the opinion prevailed that a circus is, after all, an educational institution, and thus fit for inspection, if not for enjoyment. As a result, children of the Sunday schools on circus day marched to the great "show," and it is said that the clergymen who went to guard them were not averse to seeing what the side tents had of interest within.

This certainly was a notable example of the decline of ancient prejudice; and it may be inferred that none of those who saw the circus were any the worse for the experience, while all were the happier for it and lifted for the moment out of the sometimes deadening influence of monotonous existence.

PERSONAL

Bernhardt.—The action on the part of the chancellery of the Legion of Honor in refusing the cross of the order to Sarah Bernhardt has resulted in Madame Bartet's returning the cross which she received last year. Madame Bartet is a member of the Theatre Francais, and was decorated because this is officially a state institution.

Bingham.—Amelia Bingham arrived in New York on Aug. 6 in her automobile, after making the entire distance from St. Louis to New York in the machine. The actual running time was 102 hours.

Adler.—Jacob Adler has been well received in London, where he is presenting a series of Yiddish plays at the Pavilion Theatre. He opened on Aug. 11 in Metoef. Mr. Adler years ago was very successful in the British capital.

Moreland.—Beatrice Moreland returned from England last Saturday on the *Kaiserin Auguste Victoria*, to close a contract for the comedy role in The Heir to the Hoorah, opening Sept. 3 at the Academy of Music, New York City.

Robson.—Mrs. Stuart Robson is planning another season in vadeville, after which she will give up the stage entirely. She will appear in a one-act play by Edmund Day, entitled The Late Mr. Wildoats.

Bendix.—Theodore Bendix has composed a series of waltzes on the theme of The Lion and The Mouse, and has dedicated it to Henry B. Harris.

Sanderson.—Julia Sanderson has returned to New York to begin rehearsals for The Tourists.

Crane.—William H. Crane arrived in New York Saturday on the *Kaiserin Augusta Victoria*.

Schrader.—Frederick F. Schrader, dramatic editor of the Washington *Post*, is in New York on a vacation.

Scheff.—Fritzi Scheff will open her season in Mlle. Modiste at the Knickerbocker Theatre on Sept. 1.

Daniels.—Frank Daniels arrived in New York on the *Caronia* on Aug. 8 from a vacation spent in Europe. His season in Sergeant Brue will begin on Sept. 3.

Crichton.—Madge Crichton, who is to play the name part in the Shuberts' production of Lady Madcap, arrived in New York on Aug. 8.

Drew.—John Drew arrived in New York on the *Oceanic* on Aug. 8. While abroad he visited southern Italy, Paris and London.

Worthing.—Frank Worthing was a passenger on the *Oceanic*, arriving in New York on Aug. 8.

Standing.—Guy Standing is to play this season in a comedy drama called The Society Policeman, under the management of Henry Miller.

Anglin.—Margaret Anglin expects to visit Arizona to study the country before opening at the Princess Theatre in The Great Divide, the scenes of which are laid in the West.

Connor.—William F. Connor has returned to New York after a visit to Sarah Bernhardt at Belle-Ile-en-Mere, on the coast of Brittany. Mr. Connor says that Madame Bernhardt had not yet determined whether she would attempt another tour of America.

Holland.—E. M. Holland is to play the role of Mr. Guthrie in Cora Maynard's play, The Measure of a Man.

Gilmore.—Paul Gilmore has been tanning himself in the surf at Atlantic City for several weeks. He returned yesterday to begin rehearsals for his new production, At Yale.

Dean.—Julia Dean has been engaged as leading woman for Told in the Hills.

QUESTIONS ANSWERED.

[Life replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of The Mirror *will be forwarded if possible.]*

L. B. B., Chicago: John Drew was born in New York in 1854. His father bore the same name and was one of the most justly noted actors of his time.

D. H., Yonkers, N. Y.: It was erroneously stated in this column that Viola Allen appeared as Clorinda Wildairs when A Lady of Quality was first produced. It is almost needless to say that the part was originated by Julia Arthur.

K. H. P., Bangor, Me.: Hubert Henry Davies, the playwright, was born in 1876. Two of his most generally known pieces are Cousin Kate and Captain Drew on Leave, produced in 1905 at Wyndham's.

D. C. C., Boston: Madame Nordica in the United States—at Farmington—in 1859. She made her first operatic appearance in La Traviata. She made her London debut at the Royal Italian Opera, Covent Gardens, in 1887.

R. O. F., Manhattan Beach: There is no record of Henrietta Crosman as ever having appeared in Mistakes Will Happen. The piece was first produced in June, 1898, at the Grand Opera House, St. Paul, and was first seen in New York at Proctor's 58th Street Theatre, in March, 1902. Of course it was not new when presented at the Garrick last Spring.

A. R. S., Baltimore: Maurice Donnay, the French dramatist, was born in Paris in 1862, and started life as a civil engineer. His first work to be produced, Phryne, was presented in 1891 at the Chat Noir, the famous "Cabaret artistique," managed by Salis. His latest drama, Paraitre, which created a sensation abroad, is to be seen in this country.

T. K. L., Rochester, N. Y.: Box and Cox, that most famous of one-act farces written by John Maddison Morton, was first given at the Lyceum Theatre, London, way back in 1847, on November 1. The original cast included John B. Buckstone as John Box; John P. Harley as James Cox, and Mrs. Macnamara as Mrs. Bouncer. The skillful acting of Buckstone and Harley established the reputation of the piece immediately. On January 26, 1848, the piece was presented in New York for the first time at the Broadway Theatre, with William B. Chapman as Cox. William Warren appeared as John Box at the Museum in Boston during his first season at that noted playhouse.

LETTER TO THE EDITOR.

A Word from Providence.

Providence, R. I., Aug. 8, 1906.

To the Editor of The Dramatic Mirror:

Sir.—A copy of *The Spot-Light*, a press sheet issued in the interest of George M. Cohan and edited by himself, has come into my possession, and from it I beg leave to quote the following paragraphs:

Klaw and Erlanger are human beings—honest, they are.

Well, at last I have managed to write Providence, R. I., out of show business.

I'm sorry for Wendelshaefer; I'm sorry for the Shuberts, and I'd be sorry for Providence if it wasn't for the business I did there.

It does seem strange that Klaw and Erlanger should need the assurance of young Mr. Cohan to convince their fellow-citizens that they are human beings. It would appear that Mr. Cohan is under the impression that there is a belief abroad that Klaw and Erlanger are gorillas or chimpanzees, and the paragraph, while well meant, is one of the best examples of a left-handed compliment I have ever run across.

The second paragraph shows Cohan's egotism in all of its lemon-colored fullness. It seems that Cohan has some deep-seated spite against Providence, and for several months he has been writing little mosquito-like stings in his sheet about our city. If Mr. Cohan is responsible for writing Providence out of "show" business, then the people of Providence owe him a large debt of gratitude. The people of Providence are tired of seeing "shows," and they welcome the advent of the Independents, who will give them something else. The Standard Dictionary, giving the definition of the word "show," says: "A public spectacle or exhibition, as a pageant or a play; now usually of petty exhibitions, except as slang, or in special usage, as, a traveling *show*.

"'The streets were full of *shows*, and all were free;
Rope dancing, juggling, mumming, minstrelsy.'"
—R. H. Stoddard, *The King's Bell*.

In Providence we have had the shows, or "petty exhibitions," in the theatres instead of in the streets, and they were not free either. Thank heaven and the Shuberts that the day of "shows" (petty exhibitions) is past, and all praise to Cohan, who has at last managed to write Providence out of the "show business." His sorrow for Mr. Wendelshaefer and the Shuberts is a waste of tears, and as for Providence, it can well afford to get along without the alleged inventor of "23" and the "shows" that he and his friends, the "human beings, honest, they are," have been giving us.

Providence Playgoer.

CURRENT AMUSEMENTS.

Week ending August 18.

ACADEMY OF MUSIC—Dustin Farnum in The Virginian—2d week—5 to 12 times.
AERIAL GARDENS—George M. Cohan, in The Governor's Son—11th week—64 to 69 times.
ALHAMBRA—Closed.
AMERICAN—Bertha, the Sewing Machine Girl.
BELASCO—Blanche Bates in The Girl of the Golden West—200 times, plus 2d week—8 to 14 times.
CASINO—The Social Whirl—19th week—144 to 150 times.
CRITERION—Hattie Williams in The Little Cherub—2d week—8 to 14 times.
FOURTEENTH STREET—A Child of the Regiment.
GRAND OPERA HOUSE—Commencing Aug. 18—Williams and Walker.
KEITH & PROCTOR'S UNION SQUARE—Vadeville.
KEITH & PROCTOR'S 23D STREET—Vadeville.
KEITH & PROCTOR'S 125TH SREET—A Social Highwayman.
LYCEUM—The Lion and the Mouse—39th week—300 to 316 times.
MADISON SQUARE GARDEN—Roller Skating.
MADISON SQUARE GARDEN ROOF—Mamselle Champagne—6th week—49 to 54 times.
MANHATTAN—Blanche Walsh in Kreutzer Sonata—1st week—1 to 7 times.
METROPOLIS ROOF—Vadeville.
NEW STAR—Billy the Kid.
NEW YORK—The Ham Tree—3d week—17 to 24 times.
NEW YORK ROOF—Seeing New York—69 to 75 times.
PARADISE ROOF—Vadeville.
PASTOR'S—Vadeville.
THALIA—On Dangerous Ground.
THIRD AVENUE—A Ragged Hero.
VICTORIA—Vadeville—matinees.
WALLACK'S—His Honor the Mayor—72 times, plus 3d week—17 to 24 times.
WEST END—Davy Crockett.

The Little Minister.

THE USHER

That there is a veritable craze for amusements of various sorts is shown in many ways. The talk recently of organising vaudeville companies to travel on limited railway trains for the entertainment of passengers does not suggest an impossibility.

Entertainment of one kind or another long has been a feature of hotly contested political campaigns, and the tendency is to enlarge upon it. People do not stand agape as they used to do and accept all that speechmakers and spellbinders choose to tell them, and in the growth of this political skepticism is seen the necessity for something that will hold attention while the making of political points by professional specialists is but an incident of a gathering on the hustings.

An instance showing the lengths to which candidates may go in this matter has recently been furnished in Wisconsin. A young man named Cochems is ambitious to shine in Congress, and he takes an original method to further his political desire, as will be seen from this announcement:

Cochems comes of a family of football stars, of which he was the brightest, and he proposes as the most unique phase of his campaign for the nomination to use two other football brothers to help his campaign. Carl Cochems is on his way from Europe to take part in an opera company, and Ed. Cochems is almost equally gifted in a musical way. The two will attend every meeting to be addressed by Henry and will sing campaign songs composed by Carl, with words written by Eddie. They will be assisted by Matthew McRae, a well-known Wisconsin amateur musician. The quartette will provide a whole night's amusement at the various villages and ward meetings in the district, which includes a large part in Milwaukee, and all of Waukesha County.

"If this plan succeeds," says the Hartford *Times*, "Lew Dockstader ought to find out what Congressional district he lives in and announce himself a candidate for political honors. Eventually we may have legislatures made up entirely of acrobats, jugglers, bareback riders and song and dance artists. Law-making and public entertaining may everywhere go hand in hand. Lecture bureaus and theatrical booking agencies will then be conducted in combination with political committees and the statute books will become plethoric, while the innocent voter gapes and laughs."

Congress and the Legislatures are not now, and for a long time they have not been, wholly wanting in acrobats and jugglers, figuratively speaking. A few professional entertainers might add to the interest of their proceedings and result in less political sinuosity than has marked their doings. And, on the other hand, a little judicious political method might improve some existent booking systems.

E. S. Willard, one of the few surviving intimate theatrical friends of J. L. Toole during twenty-five or thirty years past, thinks there was nothing finer or worthier of affectionate remembrance in his old friend's life than the beautiful fortitude with which he bore the sufferings of the last six or eight years.

Though paralysis had taken from him all that could make life tolerable, even denying him the pleasure of easy conversation with his associates, he never offered complaint and never seemed to be without the sweet kindliness of spirit and generous good humor that throughout his life endeared him to all who knew him.

"There never was a finer instance of patient endurance," Mr. Willard writes, "and though he had been out of the public eye for ten years—for his professional death occurred that long ago—I doubt very much if the sudden death of any living actor could cause so profound and so genuine a popular grief as the passing of the dear fellow to whom death has come at last as a long desired and gratefully welcomed relief. I have never known a man more beloved or worthier to be loved by his fellows than was Johnny Toole."

Science in the theorising of its followers is a wonderful thing. Of course everybody accepts the facts of science when theories are resolved into facts.

A London specialist in throat diseases the other day announced, as a result of his observations, that coughing in theatres is largely due to the actors, rather than to any ailment in those who cough.

"People in theatres," said he, "do not cough because they want to. They cough because the actors do not speak loudly enough, and because they cannot hear. Two nerves connect the tympanum of the ear and the back of the throat, with the result that if the ears are strained through, say, an actor's faulty enunciation, it produces irritation of the throat, which sets up coughing."

And this in spite of the fact that there is seldom coughing in theatres except in the inclement seasons that beget "colds."

If this theory is correct, too, it will render absolutely improbable many things in fiction that have been supposed to be based upon probability—like the intent listening of this character or that in some dramatic emergency—say, the listening of the gentlemanly burglar or the villain as he crouches for an attack. If anybody listens intently it is the person in literature who hides or lurks awaiting for a purpose the movements of others. And this theory will knock into a cocked hat all the incidents of the good old Indian tales from Cooper down about the braves and chiefs and others on the trail that achieved incidentally because they stole along stealthily, listened intently—and did not cough.

The recently published "Letters" of Ibsen throw some lights upon the methods of the great dramatist.

"My new play," he wrote to George Brandes, referring probably to A Doll's House, "deals with every-day characters, and I have accomplished something in it never done before. It has not a single 'aside.'"

The fact is that Ibsen has abolished the "asides," and altogether reformed the writing of drama by his inspiration to truth and naturalness, and he has made the thousand and one artificialities that marked it before his advent subjects for derision among the intelligent.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Tea was served as usual last Thursday at headquarters, and among those present were Samuel C. Morris, Mrs. Hudson Liston, Helen Leslie, Laura Alberta, Miss Herne, of Chicago Chapter, Alma Pratt, Kissie B. Masters, Jennie C. Wilder, Isaac Payton, Regina Well, Mrs. G. S. Studwell, Charles T. Catlin and many others. Kissie B. Masters will be hostess this Thursday, and all members and friends are cordially invited. The Brooklyn Chapter will receive a percentage of the tickets sold for the fireworks at Manhattan Beach this Friday evening, which will go toward the hospital bed they are establishing. Tickets are fifty cents and may be obtained from headquarters.

PLANS OF MANAGERS.

Ernest Shipman left New York on last Saturday with the manuscript and parts of a play entitled The Wearing of the Green, which was written some years ago by O. V. Allabach. His destination is Berlin, N. H., and Quebec, Canada, and his object is to have Roselle Knott and company give copyright performances of the play in both Canada and the United States, which will be done on Tuesday and Wednesday respectively of this week. The play is not for the use of Roselle Knott, but rather for a noted actress and singer, who has a reputation abroad as the "Female Scanlon," and who Sweely, Shipman and Company have negotiated for through the offices of Sanger and Jordan. Charles Stewart Parnell is one of the main figures of the play, and the theme is one of interest.

Henry W. Savage has leased the Garden Theatre for the season and will open the house on Oct. 2 with the dramatization of The Stolen Story.

The opening dates for Jules Murry's attractions are as follows: The Mummy and the Humming Bird, on Aug. 24; The Marriage of Kitty, on Aug. 27; Her Own Way, on Sept. 15; Paul Gilmore in At Yale, on Sept. 18; Creston Clarke in The Ragged Messenger, on Sept. 21. Madame Modjeska's tour will begin on Oct. 15, but the cast is not entirely engaged.

A new musical play called The Lady of Lanes has been secured by Daniel V. Arthur and J. Fred Zimmerman, Jr., for production this Winter.

Sam E. Allen will present the comedy-drama, My Dixie Girl, through the East and Middle West the coming season, starring the Southern actress, Sadie Calhoun.

AT SUMMER PLACES.

George Le Guere, who has been engaged by E. A. Braden to support Charlotte Walker in On Parole, is spending a few weeks in the Catskills before beginning rehearsals.

Lynn Pratt is back from Europe and the guest of Mrs. George H. Lincoln for a fortnight at her Summer home, "Elmhurst."

Howard Russell is spending the Summer at Sea View, Wash., prior to opening his third season as light comedian with the Baker Stock company at Portland, Ore.

Eugenie Ford and her children, Dollie and Eugene, are spending the Summer at Southampton, L. I., and will return to New York about Sept. 1.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., August 2 to 9, 1906.

APRES L'OPERA; drame en deux actes et trois tableaux by Georges Docquois.

BUTTERNUT JONES; play in four acts, from Tilden Tilford's novel of same title, dramatised by Harry Leighton and Tilden Tilford.

CHAINE ANGLAISE; pièce en trois actes. By Camille Oudinot and Abel Hermant.

THE EAST WIND; OR THE PRIDE OF AMOS GRAY. A play in four acts. By Frank Dupree.

THE KITTY; a four act comedy, in five scenes. By Anna Wynne.

LADY JIM; OR MODERN SHAMS; comedy-drama in four acts. By M. Dallas.

LEVINSKI AND HIS CLOAK MODELS; a comedy in one act. By Charles Horwitz.

THE LORD MAYOR; an operetta in two acts. By Munson Pardee.

THE MAFIA; a drama. By Florence Louise Galley.

THE MASQUERADE OF THE BARONESS; a comic opera in three acts. By Albert P. Southwick.

PAINTING THE TOWN; a musical comedy in three acts. By W. F. Carroll.

LES PLUMES DU GRAI; pièce en quatre actes. By Jean Jullien.

POCAHONTAS. By Oliver Ropp.

LE PRETEXTE; pièce en deux actes. By Daniel Riche.

THE PURPLE BUG; a musical extravaganza in two acts and three scenes. By Edward E. Coyle and George Rothwell Brown.

RUBE HAWKSHAW, THE HOOSIER DETECTIVE. By Charles E. Blaney.

LE TARTUFFE OU L'IMPOSTEUR. By Molière, edited with introduction and notes by John E. Matzke.

THE UNEXPECTED WEALTHY; a melodrama in three acts and six scenes. By George M. Manassiotis.

THE VOICE OF NATURE; a drama in one act. By Mrs. Ivar Levinsohn.

THE WRONG ROAD; a play in one act. By Charles Horwitz.

Authors desiring a New York production this Fall should communicate immediately with The Playwrights' League, 129 West 40th St., N. Y.

THE LONDON STAGE.

The Dull Season at Hand—Newspaper Controversies—Toole's Death.

(Special Correspondence of The Mirror.)

LONDON, August 4.

This has been the sultriest week of what Tennyson mixed with Swinburne would call the glad, bad, sad, mad New Year. Therefore it is not surprising that more theatres have closed and that no new plays have been produced. Now you good, easy Americans might infer from this that this wholesale diminution of playgoing would tend to make us cooler. And so it would, but lo! all sorts of theatrical and variety folk have thought fit to add to the general torridness by indulging in argumentation; yea, and even in vilification and vituperation. Indeed, were it not for seeming to plagiarise from Warwickshire William, alias "The Swan of Avon," I would even add that some have appeared to deserve to revel in Honorificabelitudinitisation! For details concerning this polysyllabic state, overhaul your Love's Labour's Lost, and (as Cap'n Cuttle says) "when found, make a note on."

Much of the epistolary and verbal commotion during this warmest of weeks has resulted from Actor-Author Manager Bourchier's exclusion of the *Daily News'* dramatic critic, E. A. Baughan, a strange proceeding, fully described by me in my last epistle. The principal journals have had much correspondence pro and con (very "con" as regards Burchier's high-handed attitude). William Archer has held forth in two long and strong columns in that big new daily, the *Tribune*, and the *Referee* "dropt into poitry" (as Silas Wegg would say), and thus invoked the Muse:

PRESS-EDENTS.

I dreamt of David Garrick—'twas a silly sort of dream—
Methought that he (the Great D. G.)
Devised a direful scheme
To keep out certain critics who his peace of mind destroyed.
And Garrick's guard came out and barred
Charles Churchill and Bob Lloyd.

My next dream was of Kemble—this was sillier than the first—
For J. P. K., I grieve to say,
Roared, ranted, kicked, and cursed.
It seemed that the "Examiner" had given him affront,
And lo, he swore he'd never more
Pass Hazlitt and Leigh Hunt!

Anon I dreamed of Edmund Kean—the silliest dream I had.
Methought that Ned, with accents dread,
Exclaimed—as though stark mad—
"Cursed be the "Morning Chronicle!" It dared my Dane to damn.
Go! seek the Pit, and hurl from it,
That ruffian Charley Lamb!"
* * * * * * *
But now that I'm awake again, my gratitude is great
That but in dreams I heard the screams
Of managers irate.
I know, of course, no manager could stoop to such strange ways—
And thus distress the poor old Press—
At least, not nowadays.

CARADOS.

At the moment of mailing this Bourchier-Baughan conflict has assumed the state described by Sir Lucius O'Trigger on a certain memorable occasion, and is "quite a pretty little quarrel as it stands."

Happily, by way of more or less sweet, reasonable relief, we have had more protests from Bourchier, especially one wherein he denounces Beerbohm Tree's brother, Max Beerbohm, for having dared to write in the mostly very uppish *Saturday Review* an article wherein he compared English with foreign actors, much to the disfavor of the former.

Bourchier, very properly, as I think, took up the cudgels for his British brethren and gave the blandy, dandy Beerbohm beans of the most unadulterated type. Other lustrious of (foot) light and leading have also mauled Max by letter or per interview.

Edna May, who was caught just as she was starting from the vaudeville on holiday-making bent, waxed very sarcastic to a *London Opinion* interviewer concerning the dilettantish Max. Madge Lessing, on the other hand, professed herself—in one line, as what Robert Louis Stevenson would call "a true blue Beerbohmian person." She simply wrote, "I think Mr. Max Beerbohm is quite right." Gerald Du Maurier, taking up the part of Max's argument that too much fuss is made of stage players, responded gravely, "I think that too much fuss is made—of other actors." Huntley Wright, Marie Studholme, and Isabel Jay responded to the same effect but in longer terms, and to-day's papers are full of remarks on this newest of the "silly season" subjects.

One matter which has afforded much consolation to the worn, the worried and the weary is that—pending a dramatisation—there has just been published a new story by Marie Corelli. Again the Good Fairy named Bold Advertisement has watched over Marie, the Stratford-on-Avonian Guardian Angel of Shakespeare. Simultaneously with the publication of her new romance there came forth sundry mystic paragraphs to the effect that for the first time in all her Corellian career Marie had consented to be photographed.

Reviews of Marie's latest at once loomed large in sundry journals, and lo! again the aforesaid Good Fairy did La Corelli a good turn, for one of the said journals, the *Daily Mail* in point of fact, made a big slip, attributing certain opinions expressed by one of her new characters to Marie herself! Hence a fine, bold apology, all making for Marie's benefit.

Much more cackling and contradicting would have gone on this week but for the death of poor old Johnnie Toole, so long one of Britain's best beloved low comedians. Poor Toole had been really dying from creeping paralysis for the last ten years, and for nearly all that time it was painful to see him, still worse to try to speak to the dear, lovable, kind and charitable old soul. Hence the news of his death this week came as a sense of relief, and many of us who had known the old comedian from our boyhood's days thanked God that his sufferings were at last ended. The funeral yesterday was a large affair, all the available leading members of the theatrical and kindred professions attending. Altogether a vast concourse was at the graveside at Kensal Rise, and the wreaths were as beautiful as they were numerous. The final blow to poor Toole—who had previously lost wife, son, daughter and brother—came with the death of his greatest and best friend, Henry Irving, who in his early struggles owed much to Johnny Toole's kindly and persistent encouragement and help. May those two noble hearts rest in peace!

Arthur Bourchier, who produced Down Our Alley last Wednesday week, withdrew it from the Garrick last night, with intent to cut it down. The Garrick is now closed for a few weeks, when it will reopen with an adaptation of The Morals of Marcus Ordeyne. The new dramatic season will really start next Wednesday with the production at the New Theatre of a new Egyptian opera, called Amasis. After that we shall begin to be busy again; at present we are stagnating.

GAWAIN.

On the Rialto.

William T. Andrews and Edward Andrews, two of the original members of the famous old Andrews Opera Company, have bought a fruit ranch near Medford, Ore., and are going to settle down there to pass the rest of their days in quiet. For forty years they led an eventful life upon the stage, and their rest is well earned. The five Andrews boys were all raised on a farm near the little village of Ottawa, Minn. Their father was a Methodist minister—no richer in worldly goods than most country parsons—and it is doubtful whether any one of his sons ever had what could be called a musical education. However, they all had exceptional voices and a natural adaptability, such as could have been acquired by no amount of laborious training. They were the favorites of the neighborhood and a popular terror into the bargain, for their pranks were as varied as their talents. The most successful hoax of their boyhood was a headless horseman that mystified the entire countryside. Ed. Andrews for many years was recognised as one of the foremost American comedians.

Charles Andrews, associated with Henry Moll, was the first member of the family to indulge in a theatrical venture. One partner was the proud possessor of a horse and the other claimed ownership of a carriage. Their vehicle—the sketch, not the carriage—was the work of Andrews himself. It was written during the final months of the Civil War, was called The Recruiting Officer, and was performed by the associates for a period of three years at all the school entertainments in the adjoining counties. Then the Andrews Family Swiss Bell Ringers was organized by Arthur French, a well-to-do farmer. Will, Oliver, Edward and George Andrews, in a tallyho, traveled through Minnesota, Iowa and Wisconsin. Oliver retired to become a district judge in South Dakota, being replaced by Charles, who reversed the process by giving up the law to return to the stage. After four or five seasons as bell ringers they had sufficient capital to form the Andrews Opera Company, which prospered from the beginning. For more than a quarter of a century their company never missed a season, touring all over the United States in a repertoire of light operas, such as Pinafore, Fra Diavolo, The Chimes of Normandy, and La Mascotte. Then came the eclipse of popularity, the night of failure, following the accidental death of Charles in the railway yards at Elgin, and, a few years later, the burning to death of Mrs. Edward Andrews in a wreck on the Southern Pacific. Then, in an effort to re-establish themselves, they started a gigantic Summer resort and amusement enterprise. The failure of this venture demolished the fortune they had so laboriously accumulated. The Andrews Opera Company ceased to exist three seasons ago, when Will and George finally forsook the stage. Only during the past season Edward followed in their footsteps. And so is closed another remarkable paragraph of theatrical history.

William A. Brady's producing powers have recently received a unique tribute from Chicago. Mr. Brady has been presented with a play in no less than eleven acts by a gentleman from the Windy City who gives his name as Hector Nelson Wylinch. It is doubtful whether those two dauntless warriors combined—Hector and Nelson—would ever have had the hardihood to undertake such a task as this. Mr. Wylinch should go down on record as the long-distance dramatist. Compared to this drama, Futurity and Facts, Parsifal is only an operatic curtain raiser. It is estimated that fully nineteen hours would be consumed in giving a complete performance of the manuscript—and all "futurity" would doubtless be required to digest it. The "foreword" occupies only thirty-one typewritten pages of foolscap. It divulges the information that Mr. Wylinch wishes to get "a better play on the same subject on the stage before the Englishman Hardy can complete his monumental mistake." The "mistake" referred to is probably The Dynasts. Mr. Wylinch's own error is not merely monumental—it is prodigious, colossal, superhuman.

The Pittsburgh Pattersons—that is to say, William J. Patterson and the former Fay Templeton—have sought the rustic solitude of New Kensington. They were expected; in fact they were very much expected. A beautiful new yellow trap, such as had never before been seen in those parts, met them at the station. Mr. Patterson's farmhouse at Springdale was hardly large enough to hold the trunks—speaking in moderate hyperbole; what all the trunks held is a mystery to country people unfamiliar with the wardrobes of Broadway favorites. The Springdale Silver Cornet Band undertook to do a little serenading with disastrous results. It was midnight when the musicians arrived at the entrance of the farmyard. The leader gave the order, and the mellifluous strains of When Johnny Comes Marching Home pervaded the local atmosphere. But Johnny never got there. The bulldogs, guardians of the place, appeared upon the scene and—the musical gentlemen didn't take the trouble to march. They broke ranks and fled in utter rout. In the morning, when the good-wives of the district, loaded down with jam and preserves, went to call on Mr. and Mrs. Patterson they were told that the couple were not at home, though report has it they were perfectly visible and reclining in a hammock. It should be remembered that Springdale is considerably more than forty-five minutes from Broadway.

BUSTER BROWN ENJOINED.

Judge MacLean has issued two injunctions on behalf of Melville B. Raymond restraining the Buster Brown company, which consists of Outcault and Leffler, from rehearsing the play of Buster Brown, or from interfering with the Melville B. Raymond company in producing Buster Brown's Holiday. The petitioner claims the right to the title of Buster Brown through contracts with the New York *Herald* Company.

BANQUET TO E. E. RICE.

A dinner will be tendered Edward E. Rice at the Manhattan Beach Hotel on Aug. 19, in honor of his thirtieth anniversary as a theatrical manager. Among the guests will be William H. Crane, Henry E. Dixey, N. C. Goodwin, Richard Golden, Digby Bell, Louis Mann and many others who have at some time appeared in Mr. Rice's productions.

EDNA WALLACE HOPPER LOSES.

The Judicial Commission of the British Privy Council at London has recommended the dismissal of the appeal in Edna Wallace Hopper's suit to break the will of Alexander Dunsmuir.

TELEGRAPHIC NEWS

CHICAGO.

My Besten Friend Produced—The Cowboy Girl Successful—Colburn's Notes.

(*Special to The Mirror.*)

Chicago, Aug. 13.

A new play by Henry Gardner Hunting, of Chicago, will be produced at the Grand Opera House to-night by Will Block's amusement company, who thus seems to have decided that Margaret Merington's Rose Valley, as the audiences named it, would not do. The new play scheduled for to-night is called Vindication, and is in five acts. It will run a week, that being all the time that Mr. Block has left at the Grand.

A new one-act play by T. N. Metcalfe, of Chicago, was produced at the Studebaker by William Norris and company last week and is being played as a curtain-raiser. The title, My Besten Friend, is the phrase the principal character, a little German drummer in a theatre orchestra, uses in addressing the violinist in the same orchestra, a big, handsome fellow. The drummer is in love with a young singer in the theatre, an uneducated but pretty girl, and they are soon to be married when the play opens in the lodgings of the drummer. He is seen tuning his kettle drum, and his best friend is there with his fiddle. It develops that the violinist is in love with the singer, and what is more, that she has fallen in love with him since she became engaged to the drummer. The music of the violin appeals to her much more than that of the drum. The drummer discovers this mutual love, and the play ends with his pathetic exit. There are several strong little situations, much originality and many good lines. The part of the drummer fits Norris nicely, and he made it one of the best character glimpses he has ever given. Brigham Royce did the violinist well, and Jessie Busley carried her main scene, in which she confesses her other love, convincingly.

The new Rowland-Clifford attraction, Thorns and Orange Blossoms, the Lem Parker dramatization that was produced at the People's by the stock last season, opened its first tour at the Academy yesterday. Further notice later.

Faversham will be back at Power's next month in The Squaw Man, with Mabel Morrison as leading woman.

Sunday performances of The Vanderbilt Cup at the Colonial have been omitted for the rest of the engagement on account of Miss Janis' extreme youth.

The remarkable run of Brown of Harvard at the Garrick will be brought to a close next week and the regular season will be auspiciously opened with a new play by the author of the Prince Chap, Edward Peple. This is the play that was called the Hornet's Nest. It is now entitled A Woman's Way. A list of the "interpretants" will be given later.

The La Salle will reopen next Saturday with the new production, The Time, The Place and The Girl.

The manuscript of In Panama, a musical comedy, was submitted to Ben Jerome last Summer by the authors, Stanley Wood and a Chicago newspaper man, at the suggestion of Albert Campbell, then manager of the La Salle. After several months the manuscript was withdrawn, and contracts were recently signed with Joseph Howard to write the music. Much of it has been completed.

Ben Jerome's vaudeville operetta, Thebe, will be seen in New York at Proctor's Twenty-third Street the week of Sept. 3. Mr. Jerome is at work on other similar operettas.

The tour of The Homeseekers will open at Galesburg, Ill., on Aug. 30.

The new Sousa opera, The Free Lance, which comes to the Illinois Sept. 2, will have 110 "interpretants."

Marion Pollock Johnson, a bright young Chicagoan, who originated the part of Kate Roberts in The Lion and the Mouse, is playing the part at the Illinois.

Frederick Warde's son, Ernest Warde, is in charge of the rehearsals of Clay Clement's production of Sam Houston, in preparation at the Auditorium.

Rehearsals of Lincoln Carter's latest, While 'Frisco Burns, began to-day at the Criterion. Mr. Carter is working like a beaver on the play, although the production does not take place until Aug. 26. General Manager Hogan says it will be one of the biggest of the big ones in the melodrama world.

Sam Morris will open the Avenue next Sunday with a stock company in The Old Folks at Home. There is something pat about this title, although Mr. Morris is not yet old. He is back again at the Avenue, however.

The new stock at the Chicago Opera House that is going to enliven the situation downtown, with prices down to the scale now in effect at the Chicago Opera House, 15 to 75 cents, with $1 for box seats, will open on Aug. 9 in Mrs. Leffingwell's Boots. Later The Cowboy and The Lady will be played. This play was on the list of another stock house, but under circumstances that apparently gave it no legal claim, though there were rumors of a lawsuit.

The new Racine theatre of the Central States company will be opened the latter part of this week with John Wingfield, brother of James Wingfield, of the company as resident manager.

The new Mirror date books are now on sale at the Chicago office of The Mirror, 60 Grand Opera House. Price, 30 cents.

Treasurer L. C. Winkelman of the La Salle spent his vacation in the pine forest primeval of northern Wisconsin, where the fishing is fine. But he doesn't care for fishing so he just had a good time walking around in the woods.

Lorin Howard will be back at Howard's this season with a stock, beginning on Sept. 2. Blanch Clyde will be in the company.

Manager James H. Brown of the Alhambra will have three partners this season: Messrs. Pemberton and Jack White in different companies of The Gambler's Daughter, and Mr. Frasee in Hooligan.

Charles T. K. Miller, general manager for Joseph Weber, has been in town looking after The Strenuous Life and incidentally preparing for Mr. Weber's opening of the season at the Grand.

Harry Chapell will manage a Dora Thorne company for Rowland & Clifford this season, opening at Fond du Lac on Aug. 11.

The Cowboy Girl, book and lyrics by Lem B. Parker and music by W. R. Williams, was produced at the Alhambra last week by Kilroy and Britton. It drew large audiences all week, pleased them and evidently was a success. It is described as a musical melodrama, and is all that and then some. In brief it is one of the most comprehensively composite attractions ever seen in Chicago. The villain, hero and heroine, the climaxes, comedy and gunplay of a big melodrama are all in it; also a neat and nimble chorus of pretty young women; also several bright and catchy musical-comedy musical numbers, the one entitled "Whittling," for instance. There are good vaudeville specialties, a spectacular cave setting with glittering stalagmites and burning torches giving a touch of the effects aimed at in subterranean headquarters of plotters. Altogether it is a big entertainment and the Alhambra patrons punctuated it with lots of enthusiastic outbreaks. This success was won in spite of evident need of further rehearsal and finishing touches on the script. Will Kilroy began work on this polishing last week and undoubtedly has the performance in a much improved condition by this time. The large company was much above the usual melodrama organization. Julia Rowland as Gyp, the cowboy girl, was seen in a part that fitted her cleverly and it will undoubtedly prove one of the most popular she has ever had. Ray Raymond is the vocal hit, with many encores of each of his numbers to his credit, and Jack Sherman carried the long heavy of Val Moberly with strength and remarkable smoothness for the opening performances. Charles Rankin's Jose Cabellon was noticeably well done and Fred Guillard grappled with the comedy fool part of Lowder successfully. The Indian of Don Merrifield was conspicuously good. The scenes are all in New Mexico.

Fred Chapin, composer of The Forbidden Land, Storks, The Woggle Bug and other productions, has signed a two years' contract with J. H. Remick and Company. The firm has now in press from Mr. Chapin six songs, including "Wanda from Anaconda," which R. C. Whitney is to stage with costumed chorus on a New York roof garden.

John J. Garrity, not long ago promoted to be assistant treasurer of the Grand Opera House, will go ahead of The Umpire for Harry Askin.

Alice Kauser was in the city last week en route East from the Yellowstone.

Grace Griswold, one of Chicago's brightest writers for the stage, and a successful actress as well, is back in the city after eighteen months with The Vanderbilt Cup.

John P. Wade, recently with Junie McCree in vaudeville, has joined Clay Clement's Sam Houston company to play Deaf Smith.

The early season bookings at the Academy are, in the order named, Cowpuncher, Old Isaacs of the Bowery, While 'Frisco Burns, Four Corners of the Earth, Across the Pacific, Queen of the White Slaves. Manager Roche has for the Bijou Nettie the Newsgirl, The Phantom Detective, Her First False Step, Confessions of a Wife, The Cowboy Girl and Yon Yonson.

Fred Tillish has joined the Bedford's Hope company to play the Earl of Bedford.

James P. Wheadon, for twenty-five years an advance agent, was found dead in bed in his room last Tuesday. He was connected with a local lyceum bureau when he died. He was sixty-five years old.

David Biedler, press representative of the Chicago Opera House and other Kohl-Castle theatres, has started a press bureau for vaudeville acts and actors.

Laurence Dunbar, of the People's stock, has been joyfully spending his Summer vacation in the South, doing leads and heavies with three bills a week.

Manager William Roche says the stock season at the Bijou was so successful that there will be another next Summer.

Ed Sargent will be treasurer of the Bijou again this season and Abe Kaufman will be at the Academy.

Rehearsals of W. F. Mann's Western As Told in the Hills company began to-day.

Uncle Josh Spruceby drew good houses at the Bijou last week, and the generally good performance brought out plenty of applause. There is more than ordinary merit in B. D. B. Kennedy's Uncle Josh. He fills the character out well and does not overdo the low comedy. Pearl Evans, a bright Chicago girl who is just beginning to attract attention as a singing soubrette, made a hit with her songs, and there were other good specialties by Mr. Kennedy, William Millikin and John Collins.

Bedford's Hope, which was here first with the automobile race, is flourishing at the Great Northern and will run out the Summer season easily.

The bills this week: Studebaker, The Strenuous Life, with William Norris; Grand, Vindication; Garrick, Brown of Harvard; Illinois, Lion and the Mouse; Colonial, Vanderbilt Cup; Chicago Opera House, Land of Nod; Power's, Told in the Hills; Great Northern, Bedford's Hope; La Salle (Saturday), Time, Place and the Girl; Academy, Thorns and Orange Blossoms; Bijou, How Hearts are Broken; Alhambra, Nettie the Newsgirl; Columbus, Moonshiner's Daughter.

Manager W. P. Cullen, of The Tenderfoot, has engaged Roberta Wilson, of Omaha, as leading soprano for two years.

The Stolen Story comes to the Studebaker on Aug. 27.

Ed P. Churchill and Hal Davis have raised the Davis-Churchill vaudeville circuit to the first class at Grand Rapids and Peoria, and the price schedule of 10-20-30 has been superseded by the usual first-class schedule. There will be two performances a day instead of three. The new condition will go into effect at Grand Rapids on Aug. 20 and at Peoria on Sept. 10. In addition to the Main Street house in Peoria Davis and Churchill have secured the Star Theatre, capacity 900, in Adams Street, and will make this a 10-20-30 house with three a day. The firm also has taken the old Wagner Opera House at Moline and is remodeling, renovating and redecorating it to open on Sept. 3 as the Star. Mr. Churchill has moved the business headquarters of his circuit to Chicago, where besides his interest in the circuit he has official relations with the Western Vaudeville Association. E. C. Burrows, who has been manager of the Grand Rapids house, has been brought to Chicago as general manager of the Davis-Churchill circuit. Mr. Churchill is proud of his opening bill at Peoria on the first-class basis. The bill includes Pals, Belleclaire Brothers, Will Fox, Irene Franklin, Innes and Ryan, George Evers, Powers and Freed, and pictures.

The death at St. Louis of Jerry Hunt, for many years the theatrical transportation representative of the Chicago and Alton, caused deep regret in a wide circle of friends here. General Passenger Agent Charlton went to St. Louis for the funeral.

The entire La Salle musical stock and a number of friends of Manager Mort Singer, Joseph Howard and members of the company, went to Milwaukee for the opening of The Time, the Place and the Girl, which will be at the Alhambra there this week, before opening its stock run in the home house.

A special and professional matinee of As Told in the Hills was given Friday. The general excellence of the company was apparent, Edwin Arden and Crystal Herne playing opposite with fine effect. Bruce McRae was immensely popular as Rafferty, and Louise Galloway was very palatable as Fred.

Otis Colburn.

WASHINGTON.

The Man of Her Choice—Drury Opera Company—New Gaiety Theatre—At Luna Park.

(*Special to The Mirror.*)

Washington, Aug. 13.

With the thermometer at the century mark the major portion of the past week the attendance that marked the opening week of the regular season at the Academy of Music and the Majestic Theatre was remarkable. The heated period continues, but seemingly has no effect on to-night's audiences. The Academy presents Edward M. Simmon's four-act play, The Man of Her Choice, which is received with distinct favor, and at the Majestic the Theodore Drury Colored Opera company appear to approval in a competent rendition of Aida. From a musical standpoint of excellence and novelty this engagement should prove most interesting. Carmen will be presented half of the week.

The new burlesque house to be erected by a syndicate headed by Weber and Rush—the Gayety—of which The Mirror gave several weeks ago the first intelligence, is now positively assured, and Washington this season will have a new and handsome addition to its number of playhouses. The structure is to be situated on Ninth Street, near F, Northwest, and is to cost about $150,000. The area of the lot is 12,500 square feet, and the price paid is said to have been $90,000. The new building is to be of steel and cement and absolutely fireproof. There is not to be a single supporting post in the auditorium to obstruct the view, and the seating capacity is estimated at 2,000.

Luna Park attracts the multitude. This beautiful pleasure resort is in the height of the season, with attendance that crowds the place. The Navassar Ladies' Concert Band, under Mrs. Augusta Dial's conductorship, one of the big favorites of the season, enters upon the farewell week of a return engagement. During the week a public concert on the White House grounds will be given by this organization. Ralph Johnstone, bicycle acrobat, is an added attraction. Next week, Philippines Band and Barlow's performing elephants are announced.

Next week the Academy of Music presents $10,000 Reward, and the attraction at the Majestic is Cole and Johnston in Shoo-Fly Regiment.

John T. Warde.

BOSTON.

Summer Season Nearing the End—Stock Company News—Benton's Notes.

(*Special to The Mirror.*)

Boston, Aug. 13.

This is the last week of the stay of Lillian Lawrence with John Craig's stock company at the Globe, and then she will start back to Portland, Ore., to resume her position there. Here her stay has been made a great personal triumph, for she always was one of the most popular leading ladies ever to play at the Castle Square, and the old clientele of that house flocked to the Globe to see her again. For her farewell a novelty was provided in The Gay Lord Quex, which had not been seen in Boston since John Hare gave it years ago. The character of the manicure girl was admirably played by her, and the strong dramatic scene in the third act was one of the best things that she had ever given here. John Craig was back in the cast after a well-earned vacation of a week, and played the title-role superbly, and all the stock company were seen to excellent advantage.

There was an added interest in the opening of the last week but one of The Man from Now at the Tremont, for Harry Bulger's supporting company witnessed a number of important changes preparatory to the opening of the long engagement in New York. The effect was a decided strengthening of the performance, and the piece proved more attractive than ever. Sally Fisher took the character of Dora, making her first appearance here since her retirement from Frank Daniels' company. Gilbert Gregory was Beasley; George Backus, Professor Forecasta, and Philip Branson, Pennybacker. All were well known in Boston and had cordial greetings. Lucy Tonge had a new song which made a hit.

For the last production of the Summer opera season at the Castle Square Fra Diavolo was put on for its first hearing in Boston in a number of years. J. K. Murray and Clara Lane, who have been singing in the West for a fortnight, came back for the finale to the opera season and had the enthusiastic reception which always falls to their lot. A special engagement for the production was that of W. H. Clarke, who has not been heard in opera here for a number of years and whose Giacomo was one of the notable features of the presentation. For the final week three distinct bills will be presented, including the most popular works which have been given during the Summer season.

Charlotte Hunt has the honors of the week at the Bowdoin Square, for the revival by the stock company there is Hazel Kirke, and in the title-role she has made one of her greatest successes. Her womanliness and her dramatic effectiveness are called in full play in this character, and the success which she made was well deserved. Her great popularity at this house was indicated at her complimentary benefit last week, and her work to-night was equally effective. Edwin Denison was admirable as the blind miller, and in the character of the young husband Charles Miller was easily equal to all requirements.

Howard Hall was the second star of the new season to play at the Grand Opera House, and his greeting there in The Millionaire Detective showed what a favorite he had become at that house from his previous engagements there. His effectiveness in melodramatic scenes was called in play, and he made the telling scenes of his own drama extremely forceful. He has an excellent company to give him support, and the piece repeated the favorable impression which it made here on its first hearing last season.

A change in date has been made at the Majestic, and Louis Mann and Clara Lipman will open there on Sept. 1 instead of Labor Day, as first announced.

John Craig has selected Ingomar as the play for the first week of his stock company at the Globe. Mary Young will return to the cast to appear as Parthenia.

Quincy Kilby has just returned with his daughter Barbara from a trolley trip between Boston and Coney Island. It lasted four days and a half, and included Mount Tom, Northampton and Savin Rock, New Haven, as side trips.

Wright Lorimer is going to give several special matinees of Ibsen's The Wild Duck in the course of his coming engagement at the Colonial. It has never been played in Boston.

W. M. Wilkison has come on to this city to take up the business management of The Man from Now at the Tremont.

H. L. Heartz, the Boston boy who has composed a number of comic operas, has been appointed musical editor of the White-Smith Publishing Company.

Wilmer Walter, of the Bowdoin Square stock company, has started on a short vacation in the woods of Maine. He will return for the regular dramatic season at that house.

John Waldron has sailed from England for this port so as to begin the rehearsals for the dramatic season at the Castle Square. The first piece to be presented will be Mistress Nell, and the opening performance will be given Sept. 1.

The Virginian will be the first dramatic attraction of the new season at the Tremont, following the revival of The Prince of Pilsen.

As the stage of the Globe was used last week by John Craig's company, Hap Ward has been rehearsing Not Yet But Soon at the Majestic.

The back scene in the Harvard Stadium, which has been standing there ever since the open air performances of Agamemnon, has been taken down at last. It will be preserved so as to be utilized in future class day exercises, which will be held there each year.

Mary Young (Mrs. John Craig) gave a luncheon to a few congenial friends one day last week at her Summer home at Marblehead.

Clara Sexton sailed from this port last week to resume her grand opera work in Italy. She is a graduate of the New England Conservatory of Music, and has been spending the Summer visiting her family in Springfield.

In the courts last week there was a reminder of the troublous times when Edward J. Ratcliffe was the leading man with Nance O'Neil in this city. At that time she entered into a contract with John B. Schoeffel to become her manager, and Mr. Ratcliffe claimed that he was a copartner with her and brought suit to prevent her playing under the new management. The suit was decided against him, but the lawyers contended that the injunction which Ratcliffe had placed on Schoeffel prevented the return of $500 which was owing him and which was held by Schoeffel. Suit followed suit of one kind or another since, the defendants and the plaintiffs being the same in each case. About a month ago Ratcliffe cleared the legal sky sufficiently to get a look at the $500, and then he hired an attorney to have the injunction modified by the court. This was done, and when last week Ratcliffe went to get his money he discovered that it had been trusteed by his lawyers in the early suits and that they had filed a new action against him for $2,000 legal services. The writ against Ratcliffe is returnable in the Municipal Court here on Aug. 15.

The Majestic is out with its announcement of attractions at that house for the coming season, and included in the number are many of the stars who have heretofore appeared in Boston at the Syndicate theatres. Affairs promise to be specially lively during the coming year, for things have never been so thoroughly shaken up in Boston as now.

E. H. Crosby, the dramatic editor of the *Post*, who has returned from his Summer in Europe, is writing a series of articles dealing with the places visited and the theatrical people whom he met on the other side of the Atlantic.

Although the plans are not so fully carried through as to have contracts signed, it is safe to say that there will be another permanent stock company in Boston the coming season, probably beginning the middle of September.

There is much speculation as to whether the old Park Square Station will be used for roller skating another Winter or will be transformed into a Winter exhibition place, similar in class to Paragon Park and Wonderland this Summer.

Jay Benton.

Wanted.—An attraction for Aug. 23 on certainty at Du Bois, Pa. Address A. P. Way.

ST. LOUIS.

The Mocking Bird—Ethel Fuller in Blue Jeans Maude Fealy as Mistress Nell.

(*Special to The Mirror.*)

St. Louis, Aug. 13.

By the 2d prox. all the local theatres in the downtown circuit will have "cut in" for the season of 1906-1907. One characteristically juvenile effort at advance announcement as to Olympic and Century bookings has been corrected by Mr. Patrick Short, who declares his double list will not be officially ready to print for a day or two. The Columbia opened this afternoon and the Imperial yesterday. The Grand is due on Aug. 26 and the Standard on Aug. 19. The Olympic opens with The Wizard of Oz, the Century with James O'Neill, and the Garrick with Brown of Harvard.

Kilroy and Britton's new melodramatic musical bill, The Cowboy Girl, started the new season at the Imperial with yesterday's matinee. Julia Rowland is featured, and her "broncbos" are nimble young girls. Much life and motion, and not a little fun, has been worked into the play and brought about an auspicious opening of the newly decorated house. As usual, there are to be daily matinees. A Wife's Secret follows.

Havlin's has for its second week The Confessions of a Wife. A. H. Woods's big show still has the great blizzard and the realistic cornfield. In this play of modern life, written and staged by Owen Davis, we have Arthur De Voy, Evelyn Faber, Baby Ethel Schutte and many more. Many fans in the house continue to keep the audiences comfortable. Next: Old Isaacs of the Bowery.

The Mocking-Bird, now a Summer garden novelty, is on at the Delmar. Mabel Gilman's part is in the charge of Cæcelia Rhoda. Musical Director Eugen Rautenberg gives the score a fine, romantic interpretation, and the Louisiana country is neatly depicted by the special scenery provided by the management. Prominent in the cast are William Riley Hatch as General Aubrey, William Herman West as Maxime Grandpre, John E. Young as Bob Finchley, Pearl Revare as Manon de Lane, and Jennie Opie as the Marquise de Villebois. Principals and chorus score handsomely in the A. Baldwin Sloane music, and, take it for all in all, The Mocking-Bird is just about the best thing the Delmar people have done this year. Coming: The Strollers.

Handsome and musicianly Nahan Franko, who but for his Metropolitan Opera engagement would have been here sooner, made his elegant bow to a big audience yesterday afternoon at the Alps. Franko revives the excellent practice of leading his men in the popular numbers, violin in hand, with all the grace of Edouard Strauss, of whom facially he much reminds one. The local press has taken kindly to Herr Rosenbecker's successor, and the Alps patronage is on the threshold of the best orchestral diversion of the entire season. Genevieve Clark Wilson is the new soloist. Franko's programmes call for much of the best in music, and his snappy direction will infuse a lighter, brighter movement into the gay numbers to be presented henceforth.

Ethel Fuller and her company are in Blue Jeans at West End Heights. After Blue Jeans Miss Fuller puts on The Sorceress, for the first time in English in this city.

Forest Park Highlands has Erlinger and his band, with Mrs. Erlinger, the bandmaster's bride, as the vocal soloist; in the vaudeville are the five musical Byrons; Clayton, Jenkins and Jasper; the Madrid Trio, the Baader-Lavelle Trio, Ned Levine and the kinodrome. The Highlands is doing an automatic capacity business. Everybody is looking for the airship Eagle to-morrow.

Something like very high-class vaudeville was Manager Tate's opening bill at the Columbia this afternoon. He offered: The hazardous globe act by Dr. C. B. Clarke and Miss Bertha Clarke, a thrilling motor cycle trick stunt, Al H. Weston and company in The New Reporter, Carlisle's dogs and ponies, Joe Flynn, "the man behind the book," Howard and Bland in The Stage Manager, Hayward, Conroy and Hayward in Marriage Is Sublime, Apel and Summer in A Fair Masquerade, Master Slater, juvenile monologist, and the kinodrome.

Henry Leone, the original Rajah in The Royal Chef, and Anna Dale are at Mannion's in a neat musical bit, as are also the Pryors, Frosini, Tegge and Daniels and George Donnelly. Business at the Southside resort continues good.

A succession of dryer nights than usual has helped the regular destruction of Moscow every evening at Handlan's park. The Gregory spectacle may lack a bit on the scenic side, etc., but the fireworks, by common consent, are the best shown here in a long time. The last performance is to be given on the night of Aug. 26.

Maude Fealy and the Suburban Stock company are playing the authorized versions of Mistress Nell at the Suburban. Three very rainy nights last week alone prevented the Fealy figures from topping Amelia Bingham's best by many hundreds of dollars. Barring a certain coldness which she may outgrow, Miss Fealy's work in the title part is all that could be asked. She had the good sense not visibly to strive to please her audience, which gave her interpretation of the royal favorite and actress a charm very effective in certain parts. Walter Edwards in the part of King Charles had his best opportunity in serious work. Three elegant and altogether appropriate costumes helped him also in easily maintaining himself. The Christian follows. Then Barbara Frietchie, for Miss Fealy's "getaway," and then a farewell week for the stock company in David Garrick, with Walter Edwards as the interpreter of the man "whose death eclipsed the gayety of nations and impoverished the world's stock of harmless pleasures."

Great doings at Sportsman's Park to-morrow afternoon. Three or more actor-folk baseball nines, vaudeville on the diamond, kiss action in the grandstand, music by the band, come one come all at fifty cents a throw for the benefit of the "Post-Despatch" free ice and pure milk fund to save the babies. The game between the Suburban and West End Heights nines is strictly not a Sunday school affair, but "for blood" from the call "play ball." The rivalry is fierce. So many umpires have backed out for fear of bodily harm that a non-professional may yet be chosen. Indications point to a big attendance, much fun for all except the belligerents, and a large sum for the babies.

Jere M. Hunt, city ticket agent of the Chicago and Alton Railroad, died at St. John's Hospital Thursday night of acute uræmia, at the age of fifty. No man in St. Louis was more popular among theatrical, railroad and baseball people. His companionable ways and ready wit made him a great favorite. The body was interred at Clyde, O., the birthplace of the deceased.

Richard Spamer.

BALTIMORE.

Power of Money at the Holliday—Queen of the Circus—The New Bay Shore Park.

(*Special to The Mirror.*)

Baltimore, Aug. 13.

The Power of Money is the title of the melodrama holding the stage of the Holliday Street. The story of the play is told by a competent company and the effect is heightened by realistic stage settings. At the close of the week it will give place to The Convict's Daughter.

Queen of the Circus follows the Russell Brothers at Blaney's and, notwithstanding the temperature and humidity opened to a good house. It proved entertaining to the patrons and was well received. Adrift in New York will follow.

The new Bay Shore Park opened last Friday afternoon. The Royal Artillery Band, Guiseppe Alia, conductor, is heard in concerts.

Ford's Grand Opera House has undergone extensive improvements and will open fresh and bright next month.

Charles E. Wright, for several years musical director at the Academy of Music, Washington, has accepted the position of leader at Blaney's in this city.

Harold Rutledge.

If you want "wants" try The Mirror "wants."

PHILADELPHIA.

Opening of the National Theatre—Five New Theatres—Openings of the Week.

(Special to The Mirror.)

PHILADELPHIA, Aug. 13.

The coming year in the Quaker city will present five new theatres: New German Theatre, already completed, at Franklin and Girard avenues; William Penn Theatre in West Philadelphia; Edwin Forrest Theatre, New Adelphi Theatre, and the Yiddish Theatre at Fifth and Locust streets. In spite of all this outsiders call us "a slow town."

Blaney's Arch Street Theatre has The Convict's Daughter as the week's attraction. The scenes are laid in the Blue Grass regions of Kentucky. The interest centers around a tramp, a victim of villainy, and his daughter, threatened with a life of misery, with the usual vindication and happiness. Business is good.

The National Theatre inaugurated the season on Aug. 11 with Owen Davis' latest, Secrets of the Police. The play is built around the Red Ring, whose crime led a detective round the world. Matinees daily is one of the new features. The Way of the Transgressor will be expounded on Aug. 27.

The Grand Opera House opens on Aug. 18 with Gorman's Minstrels, followed on Aug. 27 by H. Miller Kent in Raffles, the Amateur Cracksman. All seats at the matinee for entire season are twenty-five cents, with the privilege of reserving the same in advance.

The People's Theatre opens with a matinee on Aug. 18, the attraction being Lottie Williams in My Tomboy Girl, a new play by Charles E. Blaney. Ruled Off the Turf is the bill for Aug. 27.

Sousa and his band are a monster attraction at Willow Grove Park. Herbert's 6th Regiment Pennsylvania Band is at Woodside Park.

The Russell Brothers in the Great Jewel Mystery are booked for Blaney's Arch Street Theatre for the week of Aug. 20.

The Girard Avenue Theatre enters the field on Aug. 18 with John Farrell in The Count and the Convict.

Forepaugh's Theatre opens with a matinee on Aug. 25, the play as yet not being selected. The following is a list of the new stock organization: Bertha Creighton, Arthur Maitland, Edwin Middleton, William Carr, Eleanor Caines, Virginia Hennings, David Herblin, James Baber, Louise Kent, John Milford, Miss Summer and Augustine Glassmire.

The Park Theatre inaugurates its season on Aug. 25 with Charles H. Yale's Devil's Auction.

The Eleventh Street Opera House will welcome their steady clientele on Aug. 25. The company includes Hughey Dougherty, Charles Turner, Vic Richards, Jerry Cunningham, Fox and Ward, John E. Murphy, James McCool, Joseph F. Hortis, J. M. Kane, Edward Gildrick and R. P. Lilly with his orchestra. Frank Dumont will be at the helm.

The Standard Theatre with Darcy and Speck's stock company opens on Aug. 18, with Marching Through Georgia.

The New Lyric Theatre will be the first of the high priced houses to inaugurate its season, the date now being fixed for Sept. 1, with the operetta Veronique.

Rosalie, Willard Spencer's latest opera, goes on tour under the management of Nixon and Zimmerman, inaugurating the season at Trenton, N. J., on Sept. 20.

The other openings in September remain as already announced in THE MIRROR.

S. FERNBERGER.

PITTSBURGH.

Arizona at the Alvin—A Bad Man from Mexico King of the Wild West—At the Parks.

(Special to The Mirror.)

PITTSBURGH, Aug. 13.

The Alvin began its season on last Saturday night with Arizona before a good sized audience, and this play will be the current week's attraction. It is acted by a good company and nicely staged. On the preceding night the house was opened to the inspection of the local press representatives, to whom a light luncheon was served, and the prevailing opinion was that it is the handsomest playhouse in the city. It is again under the efficient management of R. M. Gulick, who has wisely retained his former executive staff, prominent on which are George Merrill, house manager, and James Deacon, treasurer. The Volunteer Organist is the underline.

A Bad Man from Mexico is offered at Blaney's Empire, which was well attended to-day. The company is headed by Walter Wilson, and includes two popular priced house favorites, Will H. Vedder and Lon Haskell. The play is adequately staged. Queen of the White Slaves follows.

Good sized audiences at the Bijou to-day seemed to enjoy The King of the Wild West, which was seen at this house last season. Young Buffalo is again the star, and is ably supported by the company. Her First False Step will again be made at this house next week.

At the Academy The Colonial Belles is the "show" this week.

The Gayety, our other burlesque house, will open its season on Aug. 27, with Robie's Knickerbockers.

Luna Park retains the Besses o' th' Barn Band for this week, and Lincoln Beachey with his airship as the chief features. The Casino vaudeville bill includes Murray, Clayton and Drew, Great Frederick, Jack Williams, Ethel Vane, and Lillian Maynard.

Dream City Park offers Wincherman's Bears and Monkeys as its feature this week, and Holcombe's Pittsburgh Band is in evidence on the band pavilion. Aside from these there are numerous attractions worthy of patronage.

The four Traction Parks offer their usual band concerts and permanent side shows.

E. J. McCullough, formerly manager of the Empire Theatre here, after returning from his trip to Europe spent several days in this city. Last week he left for California to engage in business. ALBERT S. L. HEWES.

CINCINNATI.

As Told in the Hills—Pauline Hall at Chester Park—Opening Date of Olympic.

(Special to The Mirror.)

CINCINNATI, Aug. 13.

As Told in the Hills began a week's engagement at Heuck's yesterday and is doing finely in spite of Summer weather. The occasion was its first presentation here and, as played by a capable company, it made a fine impression on all who saw it.

The second of our theatres to open is the People's, where Miner's Bohemian Burlesquers pleased two large audiences yesterday.

The opening date of the new Olympic has been definitely fixed for Sept. 2, one week later than the time originally set. W. S. Cleveland of minstrel fame will be the resident manager and is busily engaged with his preparation for the opening. The exterior of the house in a coat of glistening white is easily the most striking and impressive of any playhouse in the city; the interior furnishing, it is promised, will be of the finest.

Pauline Hall is the star this week at Chester Park in her revival of Dorcas, which was seen here only once before and that about ten years ago. Large audiences have been in attendance and a warm welcome was extended to this favorite daughter of our city. Grace Cameron is also here rehearsing for The Telephone Girl, which will be next week's bill. According to the latest announcements, Digby Bell in The Education of Mr. Pipp will be the opening attraction at the Grand, instead of Lew Dockstader, as at first announced. H. A. SUTTON.

Want ads must reach THE MIRROR not later than Monday noon to insure publication in the issue of that week. * * *

DELLA PRINGLE.

Above is the latest picture of Della Pringle, who is known as the busiest woman in the profession. Miss Pringle owns two of the best tourist hotels and apartment house on Long Beach, Cal., and is making a big success of this business venture. She is now playing the role of Marianne Adair, the circus girl, in Oliver Morosco and Cottrell's new play, The Half Breed. Miss Pringle lives at her home, the Ardmore, and goes back and forth on the electric car, a distance of twenty miles, to rehearsals and performances. She expects to have her own stock company at Long Beach before Jan. 1.

AN INJUNCTION THREATENED.

Announcement has been made that J. H. Bunny will appear at the new Astor Theatre as Bottom in A Midsummer Night's Dream on Aug. 30, on the occasion of the opening of that theatre by Wagenhals and Kemper, with Annie Russell as the star.

Now comes Victor Mapes, director of the New Theatre, Chicago, the organization of leading citizens of that city which purposes to establish an art theatre on lines similar to those upon which the New Theatre in New York is to be projected, and says that he has a contract that will hold in law with Mr. Bunny, by the terms of which that actor is to be a member of the New Theatre company exclusively for a period of two years. Mr. Mapes says he will sue out an injunction to prevent the New York appearance of Mr. Bunny.

According to Mr. Mapes, who shows a contract with Mr. Bunny, the arrangement was made by him with that actor as long ago as last May, and by it Mr. Bunny is to receive a certain salary for two years steadily, whether playing or not, while the opportunities to be afforded him by the repertory of the New Theatre would seem to be exceptional in an artistic sense. Mr. Mapes says that some time ago he received a request from Mr. Bunny to be released from his contract so that he might appear as Bottom. This request Mr. Mapes refused, inasmuch as Mr. Bunny's name had already been widely advertised in connection with the New Theatre, and plays had already been selected with special parts of importance for which Mr. Bunny was cast. Mr. Mapes says there was nothing unjust or inequitable in the contract; that his lawyers assert the contract is binding on the actor, and on this theory an attempt will be made to enforce it.

Mr. Mapes says he had an interview with the official representative of Wagenhals and Kemper, but could gain no satisfactory understanding with him as to the matter, Wagenhals and Kemper denying responsibility for Mr. Bunny's stand, yet declaring that they purposed to keep the actor if possible. The case in its development and result will be of interest to managers and actors alike, as related to the responsibility of an actor in making a contract with one party and then going with another party, and concerning the intercommerce of managers as to actors who thus dispose of their services.

The actors engaged by Mr. Mapes for the New Theatre are James Durkin, J. Malcolm Dunn, J. H. Bunny, George Lesoir, Sheldon Lewis, Jack Standing, Reginald Travers, James McKean, Katherine Boyce, Mary Lawton, Catherine Calhoun, Maggie Holloway Fisher, Nettie Douglass, Ina Hammer, and Violette Kimball.

LENA RIVERS PRODUCED.

Lena Rivers, a dramatization of Mary J. Holmes' novel, was produced for the first time on any stage at the Bell Theatre, Benton Harbor, Mich., on August 2 to a large audience. Beulah Poynter is the dramatist and star, and is said to have followed the story of the book with excellent judgment. In the title role Miss Poynter had excellent opportunities to display her versatility and embraced them. The first act is given a rural touch, and in it Miss Poynter played the child Lena. The last three acts were laid near Louisville, Ky., and in these Lena was the emotional ingenue that makes the book so popular. Miss Poynter showed talent far above the ordinary in her emotional work. The play was well staged, and the cast was:

Josl Slocum	Ted V. Armond
Granny Nichols	Sadie Steelsmith
Nancy Scovendyke	Isabelle Winthrope
Lena Rivers	Beulah Poynter
Durward Bellmont	Burton S. Nixon
Caroline Livingstone	Alice Lindley
John Livingstone	Edgar La Vaurne
'Rastus Johnson	Edward Seibert
Anna Livingstone	Nettie Louden
Lucy Graham	Eleanore Marion
Harry Graham	Frederick Coggeshall

BROOKLYN ACTOR SUES.

Charles Barringer, formerly a member of Corse Payton's Lee Avenue Stock company in Brooklyn, has brought suit in $1,000 against the Worcester Consolidated Street Railway Company, of Worcester, Mass., for injuries alleged to have been received while attempting to board a car one day last week. He says the conductor started the car before he was safely on. Mr. Barringer was only recently discharged from the Worcester Hospital, where he had been treated for rheumatism.

SHUBERTS WIN A THEATRE.

The Shuberts have won the contest about the Jefferson Theatre at Jefferson City, Mo., which has been going on for almost a year. The former lessees of the house, Crawford, Philley and Zehrung, contested the lease obtained by D. C. Weathersby, who represented the Shuberts, and brought suit. Mr. Weathersby won two decisions in the lower courts and has now been victorious in the court of last resort.

OLIVER MOROSCO'S ACTIVITIES.

Oliver Morosco has come out of the West, like Belasco and young Lochinvar, and, speaking more respectfully, stands every chance of firmly establishing himself in New York. He is a young man, rather stout than meagre, and of a smiling countenance. When a representative of THE MIRROR remarked that he looked "pretty fit" in spite of two rehearsals a day he laughingly protested, "We fat fellows never get any sympathy anyhow!"

"Is it your ambition to settle in New York as so many of the Western managers have done?" inquired the man of insatiable curiosity.

"No. I plan, in the future if all goes well, to reside in New York for a time the first of every season, as I'm doing right now. So much of New York will probably be quite necessary. But my home is in the West, in Los Angeles, and, as with most other people, my home is my castle. Besides, there's something especially gratifying about producing your own plays in your own theatre and having the public like them. None of the greatest Eastern successes I ever produced achieved such popularity as my own two last pieces. I try not to get conceited, but it certainly does make me feel decidedly good—sometimes."

"How long have you had your stock company at the Burbank Theatre in Los Angeles?"

"I left Frisco eight years ago, because I saw there was no chance for me really to forge ahead. Previous to that time I had been business manager and treasurer of the Grand Opera House. I never contemplated playwriting till about a year ago—had no idea I was fitted for exactly that sort of work. Of course I had a thorough knowledge of audiences and of theatrical technique, as every producing manager of a popular stock theatre must have. Then, when I actually began play-making in collaboration with Henry D. Cottrell I was astounded at our success."

"What has been Mr. Cottrell's position and occupation?"

"Mr. Cottrell has been writing plays for several years. Before his connection with me he had somehow never attained the prominence he truly deserves."

"Within a year you have produced two of these plays by yourself and Mr. Cottrell, have you not?"

"Yes. The first was The Judge and the Jury, which goes on at Wallack's the first of September. I am myself sole owner of the play, which, at the time it was produced in Los Angeles, ran three consecutive weeks, thus breaking all previous local records. The second piece, The Half Breed, will probably be seen here in December. It has played to packed houses in Los Angeles now for five weeks, which is truly extraordinary in a town of 150,000 inhabitants. This popularity may be partly due to the success of The Judge and the Jury and the interest thus taken in our work. However, I have the satisfaction of feeling that I have gone forward and not backward after my initial effort. The Half Breed is a story of Indian Territory. I think this is entirely a novel location for a drama. The Judge and the Jury has its scene laid in New Mexico. The play is founded wholly on fact and is strictly true to life, human and probable. Nothing is in it which has not actually existed in the locality referred to; also I think you will find it has the indispensable heart interest."

"Is the piece to be presented entirely by a New York cast?"

"Yes—with the exception of four Westerners who have never appeared on Broadway and whom I brought with me. Ida Conquest is the star, as you know. One of the four, William Desmond, is to play the part of the hero, Miles Chilcote. It would be superfluous to say how much faith I have in his ability. F. J. Glan is to play a style of Indian new to the Rialto—not the slovenly type, but the Indian with pride in him. This kind of Redskin is every bit as true to real life as the Roberts' impersonation. The comedy Chinaman of the piece is to be played by Harry Lewllyn, a member of the Los Angeles company, who has made a particular study of these Oriental characters. It would perhaps surprise you to know that I am paying railroad fare from San Francisco for a woman who speaks only five lines and those in the last act. She has the part of Centipede Sall—and has got it down to perfection. She made a hit when the piece was first presented, and back in Los Angeles they are still talking about the way she delivered those five lines."

"Besides The Judge and the Jury and The Half Breed are you not also the owner of a Southern Vendetta?"

"Certainly—and that piece is going out directly under my own control. Al Trahern is acting as manager for it, and his wife, Jessie Mae Hall, is the star. A Southern Vendetta was written entirely by Cottrell; I bought from him outright. This was produced about six months prior to the other two dramas. It is a good, strong, sensible pastoral melodramatic piece, far superior to most of the attractions in the more popular-priced houses. Miss Hall was in the original cast in Los Angeles—so I feel that I know exactly what competent work I'm banking on."

"Have you any new plays under way at present?"

"Only one. Of course I do not wish to discuss it in detail, but, speaking generally, it contains a comedy English part such as might be suitable for D'Orsay, or one of the other actors who specializes in that sort of characterization. I am doing this alone and the scenario is already finished."

ENGAGEMENTS.

By Harry D. Carey for Montana: Gertrude Fowler, Hazel Townsend, Lula Espey, Enola Lee, Joseph Harris, Edwin B. Carr, Edwin M. Brooks, George Halpin, Frederick Hardy, Wade L. Morton, Bruno C. Micca, Henry Etsel, and Charles L. McTernan.

Mrs. May H. Thurston, Maria Falls, Edith Williams, Alice Clifton, Nell Quinland, Robert Cusick, Charles Regan, and Charles Clark, by the P. H. Sullivan Amusement Company for A Race for Life.

Fred Forrester, for On Parole; John Hanson, with Mary Cahill; Richard Webster, for Behind the Mask; Belle Darling, for Master and Man; Dell Henderson, for the Los Angeles Stock company; Royal Thayer, again with the Russell Brothers; Burt Clarke, for Old Kentucky; Mrs. Charles, for The Lion and the Mouse; Escamillo Fernandez, for Arizona; Emanuel Purner, with Daniel Sully; Fred Alyn, for The Millionaire's Revenge; Amy Lee, with Rose Stahl.

Walter R. Seymour engaged as leading man with Jessie Mae Hall for A Southern Vendetta, management of Oliver Morosco.

John C. Carlyle and Baby Hazel Carlyle, for A Ragged Hero.

Jefferson Hall and Gertrude Maitland, by Malby and Phillips, for A Sister's Sacrifice.

By Bette and Fowler: Lillian E. Bender, with Charles Yale's Those Primrose Girls; Phil Gastrock and J. A. Curtiss, with H. B. Norman in vaudeville; Norman Roberts, with The Man of Her Choice; Joseph Hanaway, with The Bronco Buster; Noah Beery, with The Power of Money; Edwin Trevor, with Secrets of the Police; James F. Ayres, Harry Drago and Lou Shean, with Thaddeus Gray; Clare Calhoun, with A Bunch of Keys; Arthur Green, with A Ragged Hero; Claude Lightner, Carmen Leoane, Harry Hewitt and May Ward, with Charles H. Yale's Painting the Town; Irene Newman, Mildred Morton, Dolly Reynolds, Irma Newman, Dolly Sisters and May Davis, with C. Herbert Kerr's A Trip to Egypt; Henry Stingley and Francis Hoyt, with the Gilder stock; Rene Harris, Irene Stockwell and Edward Phillips, with Painting the Town.

Italia, for the soubrette lead in Vance and Sullivan's The Burglar's Daughter.

Joseph Allenton, for The Dairy Farm.

Mabel Crawley, with Holbrook Blinn, in Man and His Angel.

Selmor Romaine, for The Count and the Convict.

PROFESSIONAL DOINGS.

Photo by Baker.

Mrs. Mary E. Barker, who originated the part of Mrs. Durbeyfield in Tess of the D'Urbervilles, and who has been connected with many prominent companies, has been engaged by Harrison Grey Fiske for the company to support Bertha Kalich in The Kreutzer Sonata.

Sam B. Hardy has been re-engaged as leading man with Digby Bell in The Education of Mr. Pipp.

Following the engagement of The Virginian at the Academy of Music, The Heir to the Hoorah will begin a three weeks' stay at that theatre Labor Day. Guy Bates Post will continue in the leading role, and among his support will be Janet Beecher, Ernest Lamson, Gertrude Dalton, Ben Higgins, Florence Coventry, C. C. Quinby, Frances Younge, and Van H. Kinzie.

Walter N. Lawrence has changed the title of St. John Hankin's three-act farce, The Bad Mr. Weatherby, to The Two Mr. Weatherbys. This is the play that will open the season of the Madison Square Theatre on Monday, Aug. 27, with William Hawtrey as the star. The rehearsals for this farce began last week at the Madison Square Theatre.

All the scenery, properties, etc., to be used in the American production of The Little Stranger at the Hackett Theatre on Aug. 27 arrived in New York on Aug. 7. The company will sail from Liverpool this week.

Helen Ware, who has been a prominent member of Blanche Walsh's company for the past two seasons, has been engaged for the part of Titania with Annie Russell in A Midsummer Night's Dream.

A Political Honeymoon is to be the attraction at the Aerial Gardens next Summer. There is a rumor current that this piece is George M. Cohan's half-success, Running for Office.

Ernest Lamson has been re-engaged for the role of Dave Lacy in The Heir to the Hoorah. Mr. Lamson has decided to postpone his starring tour for another season.

Walter Jordan, of Sanger and Jordan, has made a proposition of considerable magnitude to Laura Burt and Henry B. Stanford to return to England and continue their work in the classic drama, which was so suddenly interrupted by the death of Sir Henry Irving. The management is one of the best in England, and one of the plays under consideration is a London continuance in Dorothy o' the Hall, and the subsequent presentation of it and other successes through the United Kingdom.

Frank E. Morse was presented with a two-karat diamond by his friends at Danvers, Mass., at an outing given recently at his cottage on the Danvers River. About thirty guests were present to partake of a fish dinner prepared by Mr. Morse.

Al. H. Wilson began rehearsals last week of Mets in the Alps, a new romantic drama of which his manager, Sidney R. Ellis, is the author. Mr. Wilson's tour begins on Aug. 22, in Paterson, N. J.

The title of Mary Mannering's new play has been changed to Mistress Betty. The author is Rida Johnson Young.

Frank Currier, who acted Sir Andrew and Autolycus in Viola Allen's revivals of Twelfth Night and A Winter's Tale, respectively, has been engaged by William A. Brady for the role of the eccentric entomologist in 'Way Down East.

The cast of Liebler and Company's production of the new play, Cape Cod Folks, which is to be given its premiere at the Boston Theatre on Aug. 27, includes Earl Brown, Charles Mackey, E. J. Radcliffe, P. A. Nannery, George Richards, John O'Hara, William Barrows, Samuel Colt, Harry Montgomery, A. W. Williams, W. H. St. James, Sarah Perry, Bessie Barriscale, Mrs. Francis Addison Pitt, Carolyn Lee, Anna Wheaton, Gordon Morrison, Beryl Pullman and Alma Morrison.

George M. Cohan's Yankee Doodle baseball team was defeated by the Luna Park aggregation on Aug. 9 by a score of 21 to 6. Cohan and Fred Thompson were the pitchers. The proceeds of the game will be given to the Sea Breeze Orphans' Home.

Ferdinand Gottschalk has been engaged for one of the principal characters in Barbara's Millions.

The cast for The Spring Chicken will include, besides Richard Carle, Emma Janvier, Bessie McCoy, Adele Rowland and Arthur Conrad. Rehearsals began yesterday.

The Master Workman, a new drama by Phil Hunt, will open at the Fourteenth Street Theatre on Aug. 27. The cast will include Thomas Tempest, Wells Palter, Adele Lane, John Fields, Jr., Belle Darling, Charles Kennedy, Elisabeth Bates, Leonard Broughton, Charles Wheelock, Arthur Forrest, Walter Robinson, Albert Roscoe, Gertrude Norris, Ed English and Allan W. Purcell.

E. Pauline Johnson, the Iroquois Indian poet-entertainer, and Walter McRaye, who makes a specialty of reciting the dialect poems of Dr. Drummond, went from Canada to England a short time ago and report that their efforts have met with favorable recognition. They expect to make their appearance in New York in October.

Melita Milton, the young actress-playwright, who has bten visiting Mr. and Mrs. Leo Ditrichstein in Stamford, Conn., returned to town Monday. Miss Milton helped to nurse Mr. Ditrichstein from the effects of his recent automobile accident.

Al G. Fields and party took the trip in an automobile from Columbus to Mechanicsburg, O., Aug. 4 to witness the opening of Mr. Fields' Donelly and Hatfield Minstrels.

During his Boston engagement in September and later during his New York engagement Wright Lorimer will produce Ibsen's The Wild Duck, for which William A. Brady is having a production prepared. Mr. Lorimer will be seen as Hilamar Ekdal, Carl Eckstrom as Gregers Werle and Marie Shotwell as Gina Ekdal.

The guests of the Actors' Fund Home on Staten Island will be entertained by Senator Reynolds at Dreamland to-day.

Margaret Bourne has been engaged by Arnold Daly to play seconds in his repertoire this season.

Ida Waterman has been secured for a prominent role in All-of-a-Sudden Peggy.

The Ramblings of An Old Mummer.

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VIII.

At the beginning of 1880 I went to the Winter Gardens, Southport, Lancashire. The principal members of the company consisted of the Misses Bateman, Virginia and Francis; Mrs. Chippendale, Walter Bentley, Nelson Wheatcroft, C. W. Somerset, E. Hendrie and Rowland Buckstone. We played All That Glitters, Extremes, New Men and Old Acres, She Stoops to Conquer, and Married Life. We also performed a shadow pantomime. I played Coddle in Married Life, with Mrs. Chippendale as Mrs. Coddle. In the scene where Coddle is claimed by another woman as her husband and one of the characters has to say, "'Tis false, Mr. Coddle never had a child!" I shall never forget Mrs. Chippendale's voice and look when she said, "I thought not."

My wife had been playing Germaine in Les Cloches de Corneville at the Globe Theatre, London, for several months, and in the Spring I was engaged with her to play Gobo in the provincial company. In the American version of The Chimes of Normandy Gobo scarcely appears, but it is a very good part in the English version. I have a copy of the original libretto, by H. B. Farnie. The part of the Bailie, originally played by Bill Hill, was afterwards performed by Harry Paulton, and he literally built up the book with gags that are extremely funny. Shiel Barry played Gaspard in London and afterwards with us on the road. John Howson also played Gaspard at one time; James Fernandez, too, had the role. My wife and I remained with Les Cloches for several years. The title of this opera was rather a stumbling block to a good many people. One of our landladies always called it "The Goloshes of Cornwall." It always did big business and we visited every city and town of importance in the United Kingdom.

At that time touring was a pleasure to me, and it must be remembered that we never remained for less than a week anywhere. We had no one-night stands, the bane of this country. I remember that in some comedy, where an actress had secured an engagement in London, she exclaimed, "At last I have realized the dream of my life—to be in one place for more than six nights and a matinee," or words to that effect. Then, too, we didn't live in hotels, but always in apartments. Visiting constantly, as we did, the same towns, we came to look upon our various resting places as a kind of home. How many professionals remember Mrs. Browne, of Ducie Street, Manchester, and her faithful attendant, Charlotte! The landladies got to understand our idiosyncrasies and wishes. I have met some curiosities among these same landladies. One of them had a son of about eighteen. "I don't know what to do with him," she one day complained to me. "He only eats and sleeps; he can't scarcely read or write. I suppose he'll come to the purfession, with the rest of you." Actors often purchased their own provisions. One old fellow was of such saving disposition that he always counted his potatoes and was quite annoyed when his landlady mashed them and he lost count. He had a habit of numbering his lumps of sugar, in pencil, and when leaving at the end of the week he once said, "And now I'll trouble you for Nos. 10, 12, 14," etc. He was very particular that his chop or steak should be broiled, not fried. He called to look at some rooms, and before he decided to take them he said, "Now, I suppose if I sent in a nice steak you'd fry it for me." "Yes," replied the landlady, "I thought so," said he. "Good day."

I had nearly decided upon taking some rooms and as I was leaving the house I told the landlady that I might be rather late at night, as I was playing at the theatre. "Oh," she said, "I'm very sorry, but, you see, the curate lives here and he—" "That will do," I interrupted, determined to be first in the field. "I wouldn't stop in the same house with a clergyman on any account." As my wife was a singer, we had our meals at hours that suited us—breakfast at about ten, dinner at four, and supper after the show. Supper was always a favorite meal among actors, and is so still, in England. The evening's work over, how pleasant to come home to a comfortable sitting room, the coal fire blazing, the easy chair and slippers ready, and the well-spread supper table, with Guinnesses' stout, at four cents a bottle, and perhaps a little drop of good Scotch whiskey as a nightcap! Where does all the Scotch whiskey that is drank nowadays all over the world come from? Scotland, after all, is only a small place, and it would take all its inhabitants, working night and day and occasionally overtime, to produce the quantity of this ambrosia consumed. My father used to have a small cask of whiskey, a blend of Islay and Glenlivat, sent from Ayr. Oh, Bobby Burns, what a pitfall it was for you! I have never tasted such whiskey since. Father took his single tumbler every evening, a sort of solemn function. A small brass kettle, on the boil, was brought in. The tumbler was first warmed, two lumps of sugar put in it and a little hot water poured on them until they were dissolved. Then a wineglass, perhaps two, of whiskey was added with the boiling water, and the whole topped with a thin slice of lemon. The mixture was then carefully ladled into a wine glass, with a wooden ladle, so as not to chill it, and it was ready for consumption.

An old Scotchman was seated with a number of others round the festive board. He appeared rather taciturn and took no part in the general conversation. At last, after his fifth tumbler, he gave vent to this oracular remark: "A weel, I think we shall have a vera pleesant evening." Talking of Scotchmen reminds me of an old Scotchwoman. She had to voyage from Leith to London and her friends put her under the charge of the captain of the steamer, with the request that he would look after her. It turned out a very dirty night and the captain had enough to do to look after his ship. When they arrived at their destination the old lady went to him and thanked him for his kind attention during the trip. "Weel, marm," said he, "I had so much to do that I clean forgot ye." "Ah," said she, "it'a vera kind and modest in ye to say that, but I heard ye constantly enquirin' after me and sayin', 'How is she now, boy? How's her head?'" One more Scotch story and I've done: In a small country town in Scotland lived a man who boasted that nothing could frighten him. A wag determined to try. Accordingly, he arrayed himself in a white sheet, and knowing that the bold fellow always passed through the churchyard on his way home from work, he one night emerged from behind a tombstone, where he had been hiding, and stood in the pathway. The other never turned a hair, but simply remarked: "Eh! Is it a general risin, or are ye just donnerin' aboot by yersel'?"

Contrast the English comfort with the hotel bedroom here, usually one's only refuge, after the show; shaken to death with the motion of the railway carriage and probably dreading the early start again in the morning. I was always a great walker, and as we had no rehearsals, I took long strolls into the country every day with some member of the company. In this way I saw a great part of England, Scotland and Ireland. I think that the people in this country don't walk half enough. If they don't take care in the remote future they will lose the use of their legs, and then where will they be? We also visited Jersey, a delightful little island, with just a soupçon enough of France to make it pleasant. We used to bathe from the rocks at St. Heliers before breakfast and take a glass of rum and milk on our way home. Some took more than one glass and had to go to bed again. We also played in Guernsey, the Isle of Wight and the Isle of Man. Last season, speaking of the Isle of Man, I played in The Prodigal Son, and Hall Caine, who resides in that island, came over to rehearse us. He did not seem in very good health and I should imagine is a man of a highly wrought, nervous temperament. I have take part in several of his plays. To my mind, their defect is that they are too gloomy. The public wants to be tickled, if only with a straw, and Mr. Caine is not felicitous as a writer of comic dialogue.

We did not always find it easy to get comfortable apartments in towns we had not visited before. I remember arriving about twelve o'clock one Sunday night in Darwen, a small Lancashire town. The rain was falling in torrents and I had secured no rooms, but had an address given to me. Leaving my wife at the depot, I sallied forth to search for a resting place. Having found the address, I knocked at the door. After a short interval it was cautiously opened a little way, and a voice said, "Who's there?" "Have you any apartments to let?" I inquired. "Do you belong to the theatricals?" said the voice. "Yes," I replied. "God help you," said the voice, and the door was slammed in my face. Professionals had met with so many financial disasters in that town that they were not regarded as desirable lodgers. Some of the old-time managers in these small Lancashire and Yorkshire towns were very illiterate. I wrote to one about a date and told him that we should require seventy-five per cent. of the gross receipts. He answered that they had never had so much in the house.

Ireland is not famed for comfortable rooms. The Irish have an easy going, *laissez aller* style of living. You may find a broken window, or a handle off the door, and on your return to the same address in twelve months' time you will find the same state of affairs, or perhaps a little worse. An Irishman named Micky Free had a small theatre in Dublin and was fond of appearing in the legitimate drama. He was once performing Iago. A boy in the gallery interrupted the performance with satirical remarks. At length Micky lost his temper. Walking down to the footlights, he observed: "Ef you boys in the gallery don't kape quiet, me and the Black (referring to Othello) will come up and knock the sauce out of yez."

That Christmas we played at the Prince's Theatre, Manchester, in the pantomime, my wife taking the part of Cinderella, and I one of the ugly sisters. I had to do a sort of acrobatic dance, and one night I slipped and fell across the knee of one of the comedians, breaking one of my ribs. I struggled through to the finish in great pain, but had to lay up for a few days. What fixes this incident in my memory is that the acting manager stopped my salary while I was absent. It is by these acts of tender courtesy that the relations between actor and manager are occasionally slightly strained. The clown, Harry Collier, took a benefit and put up The Dancing Barber. The harlequin, whose name was Parrot, was very desirous to play a part and accordingly was cast for a character that speaks three or four lines. At night he entered, his hand on his breast, and slowly walked to the footlights, gazing up to the gallery, where I presume his friends were, but he didn't speak. Harry Collier, the beneficiare, said to him, "What do you want?" No reply. "Have you anything to tell me?" said Collier. "Nothing," replied the other, slowly making his exit. Collier called after him, "Parrot, you are one of those cheap birds that can't talk."

I must tell one parrot story, as no book of anecdotes is complete without one. At a saloon in a manufacturing town in England a parrot hung in his cage behind the bar. At mid-day there was always a rush of workmen from the factory for their usual pint of beer. The barmaid, as she filled the pots, constantly said, "One at a time, gentlemen, please." One day the parrot escaped and was discovered at the top of a neighboring tree, surrounded by sparrows, who had robed him of nearly all his feathers. The poor denuded bird kept feebly repeating, "One at a time, gentlemen, please."

All the following year we toured with Les Cloches. It became very monotonous playing one part so long. I cannot understand how Jefferson, Denman Thomson and some others could go on year after year in the same role. It savors more of the commercial than the artistic temperament. Beerbohm Tree when playing Svengali took the play off, although it was drawing large audiences, in order to play some other character, alleging that the monotony of playing one part too long was detrimental to his art. Mansfield makes frequent changes in his repertoire. Sir Henry Irving had the same system. In 1882 we again visited Newcastle-on-Tyne. The pantomime was Beauty and the Beast. My wife played Beauty, and I one of the ugly sisters. We experienced the same hospitality and cordial greeting from the boys as on the previous occasion. We had a third clear benefit and had over £100 ($500) in the house. This was considered very good. Receipts in this country are far larger than they used to be in England.

After the pantomime we took to the road again with the old Cloches. Shiel Barry, the Gaspard, was an eccentric genius. I was with him for some four years all together and had the opportunity of studying him. He had an awful temper, and when the fit was on him he drank and was impossible. In his saner moments he was a most entertaining and intelligent companion. He was very touchy about his personal appearance; he was short and had rather a large head and very short arms. While we were in Birmingham we were sharing a sitting room. One morning just after breakfast a gentleman was announced to see Mr. Barry. He came in and said that he had taken the opportunity to call and read a play that he had written, which he thought might suit Mr. Barry. Accordingly, he started. Barry didn't seem much interested. The reader stopped and said, "You see, the character I thought suited to you is that of a humpbacked misanthrope." This was the last straw. Barry started up, and pointing to the door, shouted, "Get out, you ——!" Well, I won't say what he called him. Barry himself had an idea that as a comedian he was very funny. This was an error of judgment, for his forte lay in the delineation of strong passions. Witness his Michael Feeny and Harvey Duff. One night he was playing Laurent in La Mascotte, and I was Rocco. When the curtain fell he came to my room. I saw trouble was brewing. "Why did you laugh at me on the stage?" he demanded. "Barry," I answered, "nobody *ever* laughed at you on the stage." He hesitated, then murmuring, "I believe you're right," he shook hands and left the room.

Russell Craufurd.

SAID TO THE MIRROR.

W. R. Tobin: "I have recently returned from San Francisco, Cal. I have been on the Pacific Coast for the last three years, playing in stock and repertoire. I had the misfortune to be in the 'Frisco fire, which put me out of business for a time, but I am now on the road to my old standard. I want to speak a word of praise for George Osbourne, who treated every professional who came to him during those trying times with the utmost courtesy, and his advice and kindness helped many an actor in the right direction. Should George Osbourne ever need a kind word or favor there are a number of professional refugees who would deem it an honor to be of service to him with the big heart. I am spending my Summer vacation at my home in Rochester, with occasional visits to Ontario Lake."

LOUISVILLE'S SUNDAY LAW.

In order to evade the Sunday closing law at Louisville, Ky., an audience was admitted to the Avenue Theatre by means of a skylight last Sunday afternoon. The police prevented ingress by the doors, which were kept closed. Two performances of The Four Corners of the Earth were given, the attendance in the afternoon being about 600 and in the evening only twenty-five. The Theatre management expects to bring suit against the city government to test the law.

ENGAGEMENTS.

Phyllis Bostwick, for As Ye Sow.

Gertrude Lawrence, for The Gingerbread Man.

Isabel De Silva, for Wonderland.

Character Comedy. Ada Boshell. Address Mirror.

PROFESSIONAL DOINGS.

Nella Bergen has been re-engaged as prima donna for The Free Lance. Jeannette Lee will be her understudy.

Virginia Staunton has been added to the cast of Marrying Mary.

Damon Lyon will be the Marquis Kioto in Fantana this season.

T. W. Dinkins has bought a twenty-acre farm at Central Park, L. I., from Dan Sherman.

Amelia Bingham will open her season in an adaptation of the German farce, Lutti. Paul Potter's drama, The Rose of St. Pierre, which she expected to use, is not yet finished.

John Schumann-Heink, a son of Madame Schumann-Heink-Rapp, is said to be working as watch repairer in a Springfield, Mass., jewelry store to earn money to study for the stage.

Theodore Lytell, manager of the Sargent and Lord Musical Comedy company, and Winifred M. Brennan (Winifred Carter) were married at Danbury, Conn., on July 24.

W. F. Mann has engaged as a feature with the big production, The Cow Puncher, this season, The White City Four.

Zelma Rawlston was a passenger on the *St. Paul*, arriving in New York last Saturday.

Leo Marx, of Fritzi Scheff's company, arrived in New York last Saturday on the *St. Paul*.

Joseph Welch has resigned from the Lew Fields company, and Joseph Herbert will take the part intended for Mr. Welch.

Arnold Daly will open his season in Boston on Sept. 10, appearing first in Arms and the Man.

Clarence Miller has been chosen as manager of the new Fairbanks Theatre, now building at Springfield, O.

Cohan and Harris have signed Edgar Selwyn to play the opposite role to Thomas W. Ross in George M. Cohan's new play, Popularity, now in rehearsal.

Dolly Waters, the new comic opera by Francis Wilson, will be produced early in October.

Lady Madcap will replace The Social Whirl at the Casino Theatre on Oct. 1.

IN BROOKLYN THEATRES.

The Majestic Theatre will open Saturday, Aug. 18, with The Yankee Consul. Harry Short will be seen in the leading character, a part in which he scored a success last season. Isabel Carroll will appear in the dainty part of Bonita. The costumes and scenery will be new, and the large cast includes William U. Strauss, Elaine Von Thiele, Charles Jocklin, Margaret Flavin, James Brennan, L. R. Jefferson, Wallace Jenkins, and a large and pretty chorus.

There will be an early opening at the Star this season, and the date is Aug. 13. It will be an important event, and will inaugurate the Beeman Show, which is composed of a number of foreign acts. A company called the Cyclone Six will present a farce entitled Jimmy Bounce, Buckster, during which Emma Malder will direct the orchestra. Others on the bill are Hoyes and Wynne, the Ruppelts, acrobats; Martin's Mimosa Girls, Les Georgis, and Geiser and Walters. The Bryan company will appear in a burlesque, Hey Diddle Diddle, a human flag, ensemble, and an olio.

Blaney's Amphion has the Russell Brothers as an attraction this week. The Great Jewel Mystery has a good record in this borough, and it is likely to repeat its former success.

Soldiers of Fortune is the attraction at Payton's Lee Avenue Theatre. The patrons are treated to a good production of Richard Harding Davis' interesting romance, and the parts are well distributed. Etta Reed Payton has the part of Hope Lanlam. Louis Leon Hall is manly and interesting in the part of Robert Clay. Mr. Payton has spared no expense in staging this play, and the new costumes and scenery he has provided are beautiful.

SEASIDE AMUSEMENTS.

Joe Weber's company in Twiddle Twaddle appear for one week at the Manhattan Beach Theatre. The company includes Amelia Summerville, Flora Zabelle, Bonnie Magin, May Montfort, E. J. Connelly, William Burress, Harry Crandall, and Ernest Lambert. The Girl from London, Rice's latest girl show, will open here Aug. 20.

At Brighton Beach Hall the bill this week is Valerie Bergerie in Jimmie's Experiment; James J. Morton, Sam Elton, O'Brien and Havel, Ye Colonial Septet, Three Liviers, and Marion Garson.

Luna Park with its many attractions continues to attract great crowds. The Great Train Robbery, Mundy's Animal Arena, and the outdoor vaudeville attractions are all well attended.

Dreamland had the greatest attendance of the season last week. Bostock's Arena, one of the most crowded of all amusement places, did the record business. The added performance necessary because of the increasing crowds makes the arena more comfortable, but is a great tax on the magnificent animals. One of the tigers refused to go on last week, and the audience was treated to an unexpected exhibition. The End of the World and Pharoah's Daughter are still interesting and educational entertainments.

There is a big and attractive bill at Henderson's Music Hall this week, and it includes many very well known acts.

Inman's Concert Hall with its new vaudeville performance is a very popular resort these hot nights.

The rain interfered with the opening night of Lloyd's Jubilee Fireworks at Brighton Beach Park, Saturday, Aug. 11, and an additional programme is arranged for Friday night, the postponed date of the opening.

Paine's Fireworks at Manhattan Beach is still a popular attraction, and Vesuvius is one of the most beautiful spectacles ever shown by the company.

THE PRIDE OF ATHLONE.

Yet another singing Irish comedian, it is now announced, is to make a strenuous bid for public favor, with every advantage of equipment to help him along the road to success. Martin Hanley is the comedian in question, and The Pride of Athlone is the name of the piece in which he is shortly to appear. His season opens on September 15. It is claimed for the histrionic aspirant that his ability to act entitles him to serious consideration as a performer, apart from his vocal qualifications, for the rendering of Irish ballads. The new production is launched under the management of Vance and Sullivan, who express every confidence in their investment.

ELDREDGE, MEAKIN AND COMPANY.

In the advertising columns will be found a list of theatres which Eldredge, Meakin and Co., in the Knickerbocker Theatre Building, are doing the booking for. Negotiations are pending whereby this company will control the bookings of nearly one hundred more theatres in various parts of the country, the idea being to ultimately represent all of the better one-night stands in the United States and Canada.

MATTERS OF FACT.

Arthur Row, who plays light comedy and juvenile, is open to offers. He may be addressed care Actors' Society.

John and Alice McDowell opened with Stephens and Linton's My Wife's Family company on Aug. 5 at the Casino, Toledo, O., and met with big success, both with their parts and specialty.

On Saturday evening, July 28, in the Auditorium, at Ocean Grove, N. J., Julian Edwards' sacred cantata, The Redeemer, was performed under the direction of Tali Esen Morgan, by his choir of five hundred voices and a volunteer orchestra (mostly women), and was well received. The applause, which was hearty from the first, resulted in an ovation for the composer, who was called to the platform amid waving of handkerchiefs and loud cheers, to bow his thanks for the enthusiastic reception accorded to him and his work. The Redeemer was also sung on June 10 at the Calvary Methodist Episcopal Church, Seventh Avenue and 129th Street, New York city. At Chautauqua, N. Y., the work was performed on July 29 by a chorus of five hundred voices and a large orchestra, and besides has been selected by several churches for production this Fall.

C. M. Vandersluice will manage the Grand Opera House at Pottstown, Pa., himself the coming season. He has open time in September and later.

T. H. Winnett has secured the sole agency rights to the late Harry Miner's road success, Zitka.

Mortimer Delano, a playwright of ability, is represented in New York by Miss Marbury, while Burford Delannoy is his London representative.

William Bernstein, of 500 Sixth Avenue, the theatrical showman, reports that he has contracts for furnishing stage shoes for more than thirty large companies, and the number is being added to daily. The Bernstein professional shoes have become famous, and he is frequently called upon to fill orders by mail.

Two young women, preferably blondes, are wanted for a fifteen minute vaudeville sketch by "C. F. W.," care this office.

Frank Thomas has certainly made good in the character roles with the Hathaway Stock co., New Bedford, Mass., where he has received much praise. He is open to offers.

Paul Gerson, who as an actor with some of the leading attractions, including Mrs. Fiske, Lewis Morrison, Ben Hur, etc., established for himself an enviable reputation, conducted a dramatic school with success for several years and up to the time of the recent disaster in San Francisco. He is now located in Chicago, where pupils will continue to receive the same thorough and efficient course of instruction in the art of acting. His studios are located at 313 New Theatre Building, Chicago, Ill.

One of the handsomest things in the fancy printing line being turned out for any of the big attractions is a twelve page booklet by the Nyvall Press. It is for W. N. Lawrence's production of The Greater Love, in which Aubrey Boucicault will star. The booklet is cut out in the shape of a circle, has a rich cover and is beautifully illustrated, one of the illustrations being a reproduction of the famous painting of the last hours of Mozart, in the Metropolitan Museum of Art.

"Bal" trunks are steadily increasing in favor among professional people. The fiber from which these trunks are manufactured is exactly similar to the material from which car wheels are made. This explains why the trunks are so strong as well as light.

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WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

AT LIBERTY, owing to disappointment, manager or agent, one piece or repertoire, experienced capable, and to be relied upon. Address Harry Richards, P. O. B. No. 3, Newark, N. J.

WANTED quick for the Keystone Dramatic company heavy man direct, juvenile leading man, property man play parts; good repertoire people all lines write. Max A. Arnold, manager, Eastport, Maine, week Aug. 13.

WANTED.—Singers for illustrated songs. Those capable of operating "effects" for moving pictures preferred. Call or write. Liberty Amusement Company, Knickerbocker Theatre Building.

WANTED—By well-known actress, engagement; lead in city attraction last season in support of prominent star; splendid appearance; salary, $40. Address Leading Woman, Mirror.

EXPERIENCED stage director and character actor desires engagement. C. W. R., Gen. Del., Damariscotta, Me.

ARE you taking an attraction out? Theatrical business taught, correspondence or personally. Lucky, care Mirror.

EXPERIENCED young man, good appearance, excellent reader, desires engagement with permanent stock, to work short parts and assist with other work at theatre. Address Oh Kay, Mirror.

CAPABLE theatrical business man of exceptional experience and highest references wants engagement, road company or city theatre, as treasurer or business-manager. Excel, care Mirror.

NEWSPAPERMAN of wide theatrical experience and unblemished reputation wants position, business manager; quality of work corresponds to the "sterling mark on silver." Telegraph or address Class A, Hotel York, Atlantic City, N. J.

FOR SALE—200 veneered opera chairs. Smith Opera House, Geneva, N. Y.

PLAYS by the author of "The House on the Marsh," for stock or repertoire. Address Winnett, 1402 Broadway.

BOOTS—Actor will sell Keece French patent leather (Azamonti); good as new; cost $28, price $10; size nine. Address Box 872, West New Brighton.

PARTNER wanted, farce comedy, 250 nights in London, Eng.; $2,500 on your side for 70 per cent. of profits; I am an investor in the production; tour of big cities offered by leading managers; absolutely genuine proposition. P. A., care Mirror.

WANTED—Manager with $250; established London success; good salary and per cent. Address London, Mirror.

EXPERIENCED New York newspaper man will act as press agent for theatre or star. Address Press, Mirror.

A GREAT opportunity—Twenty elegant imported gowns at the greatest sacrifice; almost new. Address Leading Lady, care Mirror.

NEWSPAPERMAN wanted as advance agent for important attraction; must be experienced in advance work; sober and reliable. Reply, stating salary and particulars. Advantage, care Mirror.

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CUES.

George Ade has finished a satirical comedy of Indiana life, which will be produced this season. The title will probably be The Honorable Dan.

Dan S. Fishell, formerly press representative of Barnum and Bailey's circus, has accepted the management of the Garrick Theatre, St. Louis, and will assume his duties there on Aug. 21.

Leon H. Curtin will be resident manager of the old Shubert Theatre in Providence, R. I., which is to play high class burlesque.

A production of a version of The Kreutzer Sonata was announced for last night (Monday) by Wagenhals and Kemper at the Manhattan Theatre.

Florence Cardelia will leave musical comedy this season, and has accepted a part in the Henry W. Savage production of The County Chairman.

The Triumph of Betty will open early in September, with the author, Irving Hall, as manager and E. N. Shaw as business-manager.

Cohan and Harris have arranged with Paul M. Potter to write them an original play, which Mr. Potter has agreed to deliver Jan. 1, 1907.

T. H. Winnett has returned to the city after a three months' vacation, his Summer tour route including Niagara Falls, Mt. Clemens, Nova Scotia, and Atlantic City.

Steelton, the thrifty steel manufacturing town located about three miles from Harrisburg, Pa., is at last to have a theatre of its own. S. Fishman, a business man of that town, has undertaken the task of furnishing a playhouse that will be thrown open to the public about the first week in September. The place will seat about 600 people, but will accommodate a great many more. The house will be booked independently.

Fair week, Sept. 3, open at Fond du Lac, Wis. Live Town. Beautiful theatre. P. B. Haber, mgr.

FAIRS AND CARNIVALS.

A successful street fair was given at Anamosa, Ia., week Aug. 6-11. A good vaudeville bill was presented and included Elmer and Elmer, Count De Butz and Brother, Salvagio, Bedouin Arabs, Belle Gordon, Herald Square Comedy Four, and Great Francellas.

The Greater Belleville Street Fair opened at Belleville, Ill., Aug. 6; rain both 6 and 7; balance of week promises good business. The attractions are Patterson and Brainerd's, and will make good.

The Lane Carnival company exhibited at Lancaster, O., July 30-Aug. 4 to fair business. Professor Darrella, in making his one-arm high dive, 75 feet, received injuries that were very serious, but finished his engagement. The Lancaster Mechanics' Band are arranging for carnival week of Sept. 3.

The Mundy Carnival company exhibited at Sheboygan, Wis., week of Aug. 6.

OBITUARY.

Betty Roseberry, better known as "Mam Roseberry," died last week in Washington, D. C. For forty years she had kept a theatrical boarding house in Washington, and was known as one of the greatest friends of theatrical people in the United States.

Frederick Shea, the youngest brother of Thomas Shea, manager of the Empire Theatre, died in Bellevue Hospital, New York city, on Aug. 6, of stomach trouble. He speared in A Yankee Circus on Mars at the Hippodrome last season.

Mrs. George K. Wheat, mother of Madame Kate Rolla and Mrs. Laurence Wheat, who played in the Western College Widow company last season, died at her home in Wheeling, W. Va., on Aug. 8.

Mrs. Fred Kamman, mother of Effie F. Kamman, who has been associated with the F. D. Stair, F. C. Whitney, and John R. Stirling productions, died at the family home at Wayne, Mich., on Aug. 8.

Born.

WAY.—To Mr. and Mrs. Karl L. Way a son on Aug. 8.

Married.

LYTELL—BRENNAN.—Theodore Lytell and Winifred M. Brennan (Winifred Carter), at Danbury, Conn., on July 24.

POLLOCK—MARBLE.—Channing Pollock and Anna Marble, at Toronto, Canada, on Aug. 9.

SAUNDERS—HALL.—Richard Westropp Saunders and Eleanor Hall, at New York city, on June 20.

Died.

HIGHTOWER.—Suddenly, at Houston, Tex., on July 30, Walter G. Hightower, professionally known as Zarrow, of Zeb and Zarrow, aged 32 years.

JOHNSON.—At Little Falls, N. Y., suddenly on Aug. 7, William Johnson (aeronaut).

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

MOTOGIRL, LA—Rickards' Tour, Australia, Aug. 1-March 31.
Murphy and Dunn—Nunley's Casino, South Beach, S. I., 13-18.
Murphy and Magee—Star, Cleveland, 12-18.
Murray, Clayton and Drew—Luna Park, Pittsburgh, 13-18.
Neola—Maj., Chgo., 13-18.
Newell and Niblo—Empire, Johannesburg, S. A., Aug. 27-Oct. 6, Tivoli, Cape Town, S. A., 8-Nov. 19.
Nicholsons, The—White City, Duluth, Minn., 13-18.
Nobles, Milton and Dolly—Temple, Detroit, Mich., 13-18.
Norman, Mary—Chutes, Frisco, 19-31.
NORTON AND NICHOLSON—Proctor's, Albany, N. Y., 13-18, Proctor's 23d St., 20-25.
Nowlin, Dave—Proctor's, Troy, N. Y., 20-25.
O'Brien and Havel—M. H., Brighton Beach, N. Y., 13-18.
O'Day, Ida—Orph., Los Angeles, 12-25.
Odell and Kinley—Chester Park, Cinti., O., 12-28, Cedar Point, Sandusky, 19-25.
Ohmy Brothers—Electric Park, Newark, N. J., 13-18.
Olivatti Troubadours—Henderson's, Coney Island, N. Y., 13-18.
Oliveros, The—Maj., Chgo., 13-18.
Omar Sami Singh—White City, Syracuse, N. Y.—indefinite.
Otara Family—Lake Michigan Park, Muskegon, Mich., 13-18.
Ozays—Lake Nipmuc, Oxbridge, Mass., 13-18.
Palfrey and Hoefler—Fontaine Ferry, Louisville, 13-18.
Papluta—Temple, Detroit, 20-25.
Patty Brothers—Fontaine Ferry Park, Louisville, 13-18.
Paull and Wells—Hillside Park, Newark, N. J., 13-18.
Pernl, Carl—New York Roof, N. Y., 13-18.
Personi, Camille—Family, Butte, Mont., 19-25.
Peters, Phil and Nettie—Empire, Johannesburg, S. A., July 16-Aug. 26, Empire, Cape Town, S. A., 27-Sept. 8.
Phillips, E. R.—Keith's, Boston, 13-18.
Phillips, Al.—Farm, Toledo, O., 13-18.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Piccolo Midgets—Keith's, Phila., 13-18.
Pierce and Maizee—Empire, Leeds, Eng., 13-18, Empire, Newcastle-on-Tyne, Scot., 20-25, Empire, South Shields, 27-Sept. 1.
Pope, J. C.—West End Park, New Orleans, 13-18.
Price and Steele—Rocky Point, Prov., 13-18.
Prince Arthur—Hammerstein's, N. Y., July 9-Aug. 18.
Princeton Trio—Olympic, Chgo., 13-18.
Pryors, The—Mannion's, St. Louis, 13-18.
Purdy, Burt—Electric Park, Newark, N. J., 13-18.
Pulley's Graduates—Beacon Park, Webster, Mass., 13-18.
Quaker City Four—Keith's, N. Y., 13-18.
Quigg, Mackey and Nickerson—Park, Medford, Mass., 13-18, Henderson's, Coney Island, 20-25.
Quinlan and Mack—Temple, Detroit, 13-18.
Quinlans, Juggling—Hanlan's Point, Toronto, 13-18.
Radford and Winchester—Henderson's Coney Island, 13-18.
Radford and Valentine—Cape Town, Johannesburg, S. A., July 16-Aug. 31.
Rado and Bertman—Proctor's, Albany, N. Y., 13-18, Bridgeton, N. J., 20-25.
Rae and Broche—Olympic, Chgo., 13-18.
Rain Dears—New York Roof Theatre, 13-18.
Ralston, Bobby—Savin Rock, New Haven, Conn., 13-18.
Ranier and Gaudier—Hammerstein's, N. Y., 6-18.
Ravenscroft, Charlotte—East End Park, Memphis, Tenn., 13-18, West End Park, New Orleans, 19-Sept. 1.
Ray, Fred—Peabody Park, Newport, R. I., 13-19, Hoag Lake, Woonsocket, 20-26.
Reilly, Johnnie—Steeplechase Park, Bridgeport, Conn., 13-18.
Reklaw—Rink, Mineral Spring, Tex., 13-18.
Reno, Will and May—Park, Worcester, Mass., 13-18.
Reynolds, Gertie—Woolworth's, Lancaster, Pa., 13-18.
Rey's Pigs—Luna Park, Coney Island—indefinite.
Rhodes and Carter—Keith's, Boston, 13-18.
Rianos, Four—Temple, Detroit, 13-18.
Rice, Fanny—Fontaine Ferry, Louisville, 13-18.
Rice and Elmer—White City, Milwaukee, 13-18.
Rich, Jack and Bertha—Fairview Park, Akron, O., 13-18, Fairview Park, Wheeling, W. Va., 20-25.
Richardson, Lavender—Crystal Park, St. Joseph, Mo., 5-18.
Rinaldos, The—Park, Birmingham, Ala., 13-18.
Ring, Julie—Proctor's 23d St., 13-18.
Rositino and Stevens—Peabody Park, Newport, R. I., 13-18.
Robertson's Dogs—Olympic, Chgo., 13-18.
Romanos, Five—Henderson's, Coney Island, N. Y., 13-18.
Rooney and Bent—Proctor's 23d St., 13-18.
Rose Sisters—Lake Park, Kingston, Can., 13-18.
Rosaires, The—Wonderland, Milwaukee, 13-18.
Russell—Lorie Park, Muskogee, Ind. Ter., 13-18.
Russell, Lawrence—Reeves' Park, Fostoria, 13-18.
SABEL, JOSEPHINE—La Scala, Paris, Fr., Sept. 3—indefinite.
Sailor and Barbaretto—Columbia, St. Louis, 13-18, Olympic, Chgo., 20-25.
Sanders, Dean and Sanders—Crystal, Goshen, Ind., 13-18.
Sacna, Herr—Keith's, Boston, 13-18.
Sato, O. K.—Moss Tour, England, July 23-Oct. 30.
Schubert Quartette—Chase's, Wash., 13-18.
Seebach—Southern Park, Pittsburgh, 13-18.
Selbini and Grovini—Shea's, Buffalo, 13-18.
Selbini, Lalla—Hammerstein's Roof, N. Y., June 11-Aug. 18.
Seymour and Hill—New York Roof, N. Y., 13-18.
Sharp, Blanche—Park, Bayonne, N. J., 13-18.
Sharplies—Henderson's, Coney Island, N. Y., 13-18.
Shayne, Al.—Phillips', Richmond, Ind., 13-18.
Shields, Ella—Hippodrome, Manchester, Eng., 13-18.
Short and Shorty—Southern Park, Pittsburgh, 13-18.
Siddon Bros.—Steeplechase Pier, Atlantic City, N. J., 13-18.
Silvern and Emerie—Athletic Park, Buffalo, 13-18.
Simpsons, Musical—Chase's, Wash., 13-18, Park, Athol, Mass., 20-25.
Smirl and Kessner—Peabody Park, Newport, R. I., 20-25.
Smith and Campbell—Maj., Chgo., 13-18.
SNYDER AND BUCKLEY—Morrison's, Rockaway, N. Y., 20-25.
Stanley and Aileen—Crystal, Frankfort, Ind., 13-18.
Stanley and Le Roy—Marion, Ind., 13-18.
Stapleton and Chaney—Lagoon, Cinti., 13-18.
Steely, Doty and Coe—Temple, Detroit, 13-18.
Stein-Eretto Trio—Maj., Chgo., 13-18.
Steinert and Thomas—Delmling's, Rockaway Beach, L. I., 13-18.
St. Elmo, Leo—Young's Pier, Ocean City, N. J., 20-25.
Stevens and Marshall—Chase's, Wash., 13-18.
St. John and La Fevre—Island Park, Auburn, N. Y., 12-18, Keith's, Cleveland, 20-25.
St. Julian—Park, Winsted, Conn., 13-18.
St. Onge Brothers—Keith's, Cleveland, 13-18.
Stuart and Wooley—Park, Brandywin, Del., 13-18.
Sumner, Frederick—Columbia, St. Louis, 13-19, Haymarket, Chgo., 20-26.
Sunny South—Paragon Park, Nantasket, Boston—indefinite.
Swan, Olive—Hillside Park, Newark, N. J.—indefinite.
Sylvester, Jones, Pringle and Morrell—New York Theatre Roof—indefinite.
Tann, Billy—Star, Monessen, Pa., 13-18.
Tanner and Gilbert—Park, Winsted, Conn., 13-18.
Tasmanian Troupe—Havana, Cuba—indefinite.
Teal, Raymond—Dominion, Winnipeg, Can., 20-Sept. 3.
Templeton, Clarice—Walbridge, Toledo, 13-18.
Thatcher and Ernst—Valley, Syracuse, N. Y., 13-18.
Thorne, Mr. and Mrs. Harry—Woodland Park, Ashland, Pa., 13-18, Dorney Park, Allentown, 20-25.
Threlpeld and Wicks—Walbridge, Toledo, O., 13-18.
Toys, Musical—Farm, Toledo, 13-18.
Transatlantic Four—Henderson's, Coney Island, N. Y., 13-18.
Troubadours, Three—Dominion, Winnipeg, Can., 13-18.
Trueman, Wallace—Keith's, Boston, 13-18.
TRUESDELL, MR. AND MRS. HOWARD—Bayonne, N. J., 13-18, Brighton Beach, N. Y., 20-26.
Tulsa—Olcott Beach, N. Y., 13-18.
Turney, Eddie—Al-Tro Park, Albany, N. Y., 13-18.
Vallecita's Animals—Myers Lake, Canton, O., 13-18.
Valvenos, The—Henderson's, Coney Island, N. Y., 13-18.
Van Gofre and Cotrely—Atlantic City, N. J., 13-Sept. 8.
Van, Billy—Chutes, 'Frisco, July 30-18.
Vane, Ethel—Luna Park, Pittsburgh, 13-18.
Vano, Minerva—Lakeview Park, Middletown, Conn., 13-18.
Victoria, Mlle.—Proctor's, Newark, N. J., 13-18.
Wainwright and Sheridan—Maj., Chgo., 13-18.
Waldorf and Mendez—Athletic Park, Buffalo, 13-18.
Waller and Magill—Lake Nipmic, Oxbridge, Mass., 13-18, Brookside Park, Pittsfield, 20-25.
Walsh, Austin—Keith's, N. Y., 13-18.
Waterous, Mr. and Mrs.—Fontaine Ferry, Louisville, 13-18.
Watson's Farmyard—Newport, R. I., 20-25.
Welch, Jim and Celia—Olcott Beach, Olcott, N. Y., 13-18.
Welch, Mealy and Melrose—Keith's, Boston, 13-18.
Westcott, Eva—Keith's, Cleveland, 13-18.
Whipple, Waldo—Park, Berlin, N. H., 13-18.
White, Lee—Temple, Detroit, 13-18.
Wickoff, Irma—Beechwood Park, Mayaville, Ky., 13-18.
Willards, Two—Wonderland, Indianapolis, 13-18.
Williams and Pullman—Brandywine Springs, Wilmington, Del., 13-18.
Williams, Jack—Luna Park, Pittsburgh, 13-18.
Wilson Brothers—Summit Park, Evansville, Ind., 13-18.
Wilton Brothers—Chase's, Wash., 13-18.
Wincherman's Bears and Monkeys—Dream City, Pittsburgh, 13-18.
Witt's Colleens—Henderson's, Coney Island, N. Y., 13-18.
Wood, Francis—Alameda Park, Erie, Pa., 13-18.
Wood, Juliet—Chase's, Wash., 13-18.
Woodward's Seals—Chester Park, Cinti., 13-18.
WORLD, JOHN W., AND MINDELL KINGSTON—Temple, Detroit, 13-18, Shea's, Buffalo, 20-25.
Wycherly, Margaret—Olympic, Chgo., 13-18.
Yeoman, George—Novelty, Fresno, Cal., 13-18.
Yolo, Alta—Casino, Buckroe Beach, Va., 13-18.
Young and De Vole—Keith's, N. Y., 13-18, Keith's, Boston, 20-25.
Young and Melville—Farm, Toledo, 13-18.
Youngman, George—Novelty, Fresno, Cal., 12-18, Bell, Oakland, 19-25.
Zarrow Troupe—Keith's, Boston, 13-18.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—indefinite.
Zimmerman, Al. and Pearl—Crystal, Logansport, Ind., 13-18.
Zimmerman, Willy—Hammerstein's, N. Y., 13-18.
Zingarella—Athletic Park, Buffalo, 13-18.
Zingari Troupe—Keith's, Phila., 13-18, Proctor's 23d St., N. Y., 20-25.
Zoska and King—Salt Lake City, 20-25.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Hoey and Lee, Sanger and Pitman's new production, The Big Show (first time), Dolph and Susie Levino, Pollie Holmes and Lea Darbelle, Dudley, Chesiyn and Burns, Ascott, Eddie and company, The Little Girl from Nowhere, Bailey and Pickett, Norah Kelly, Morton, Temple and Morton, Three American Girls and Henry Minto and company.

Keith and Proctor's Union Square.

Fred Karno's company in The Mumming Birds, Georgia Gardner and Joseph, Joseph Maddern, Quaker City Quartette, Jordan and Harvey, Elsie Boehm (American debut), Musical Avolos, Young and De Voie, Melnotte-LaNole Trio, Austin Walsh, Donat Bedini and his dog, Carl Cook, Marshall and Lorraine and Brooks and Vedder.

Keith and Proctor's Twenty-third Street.

Murray Carson and company, Eddie Girard and Jessie Gardner, Harry Davenport, Julie Ring and company, Pat Rooney and Marion Bent, Four Everetts, Clifford and Burke, Durand Trio and Goetz and Nelson.

Hammerstein's Paradise Gardens

The marvellous Fays, Dairia, Arthur Prince, Ernest Hogan and company, Four Fords, Bedini and Arthur, Willy Zimmerman, Lalla Selbini, Collins and Hart and Rennier and Gaudier.

New York Roof Garden.

Seeing New York (final week), with Carrie De Mar, Al Leech and Clifton Crawford; Ned Wayburn's Rain Dears, Carl Perin, palm-reader-lecturer; Seymour and Hill and "That" Quartette.

Metropolis Roof Garden.

Henri French, Howard and Howard, Harry Burgoyne, Eleanor Henry, Miller and Hunter and Miles and Richards. Estelle Wordette and company are a special added attraction.

LAST WEEK'S BILLS.

Pastor's.—Fred Ray and company scored an emphatic and unqualified hit as the headliners of an uncommonly good bill. Mr. Ray has an ease of manner and a sureness of touch that help to send home the humorous points of his lines in a way that simply brings down the house. Without ranting, and scorning the devices common to the majority of travesty artists, he manages to make his speeches excruciatingly funny, and even the case-hardened critic finds himself giving vent to his enjoyment in watching the performance of this entertainer, who seems to have made an exact science of the comedian's great problem, "how to make 'em laugh." The exquisitely droll meaning that Mr. Ray manages to extract from the most ordinary lines shows that he understands his business thoroughly, and in spite of the awful heat of last week, he made his auditors forget the pranks of the thermometer and revel in the luxury of a good hearty laugh. He was assisted by Constance Windom, who was entirely satisfactory, and Lou Benton, a tall and very lean youth, from whose angularities Mr. Ray extracted much humor, and who scored a hit on his odd appearance alone. The entire sketch is consistent, carefully thought out and admirably presented. Those who are fond of good singing found great pleasure in listening to John Reidy and Elsie Currier, both of whom have excellent voices. A good arrangement of "Will You Love Me in December as You Do in May?" as a duet, won them an enthusiastic encore. Their solos are also well rendered, and they display commendable taste in the matter of costume. Rudolf Horsky, Leona Bergere and Mabel White were seen for the first time here in a farce called Made in Germany, written by Will M. Cressy. The act is not by any means as good as some of Mr. Cressy's other efforts, but it serves as a fairly good vehicle for the showing of a new character, a servant girl from Switzerland, who speaks with a German accent and insists upon wearing her native costume consisting of voluminous overalls and a large hat. The sketch is written around the blunders of the servant, who is very stupid. Miss Bergere worked hard and was amusing at times. Mr. Horsky, as the German master of the household, was appropriately hot tempered, and his dialect was the real thing. Miss White had very little to do and was acceptable. H. V. Fitzgerald put on a new act called Miss Devere's Diamonds. Mr. Fitzgerald has been doing Fregoli acts for a long time, and his latest effort is the best thing in this line that he has ever given us. There is a consistent story, and almost always a legitimate excuse for the quick changes, which he makes with great rapidity. He uses a table, under which he makes some of his changes with good effect, and the setting, which is a drop with three curtained arches, makes his work comparatively easy. If Mr. Fitzgerald were a ventriloquist and a little more versatile vocally he would be one of the best attractions in vaudeville. The Yorke Comedy four are new to New York and made a good impression with singing and comedy work that is highly amusing at times. The Hebrew comedian has a funny voice and a sense of humor, and the others do their share of the work. Another new act was that of the Four Gregorys, hoop-rollers. One of the men is quite a clever manipulator of the circles, and the others by being judiciously placed on the stage make the act seem very elaborate. They did most of the tricks of Everhart and some others, and with more rehearsals will have an attractive turn. Wilbur Held was seen and heard to advantage in a new monologue written for him by Aaron Hoffman. He was dressed in a suit made of leather postal cards, and his string of talk had reference to the cards. It is a novel idea, and with the songs introduced by Mr. Held made a decided hit. The Ramsey Sisters in their musical specialty; Elliott, DeLair and Elliott, the Great DuBois, Kimball Brothers and Marron and Marron also helped the hot afternoons and evenings to pass pleasantly.

Keith and Proctor's Twenty-third Street.—Mr. and Mrs. Gene Hughes presented for the first time here their new sketch, Suppressing the Press, by Fred J. Beaman, which won the $1,000 prize offered by Mr. Hughes for the best play submitted in competition. The playlet abounds in original and amusing situations growing out of two dilemmas that suddenly and simultaneously confront a clubman and his wife. She has the automobile craze, and her husband is violently opposed to it; he has a habit of staying out very late at night, and his better half is consequently in the nagging class. In a burst of generosity he gives her $2,500 to purchase a pearl necklace, and she promptly uses the money in buying a big red auto. While trying the machine for the first time she runs down a young man, who afterwards turns out to be her brother. She makes her escape, but is in mortal terror for fear she may be arrested. Of course she does not dare to tell her husband, who, on the other hand, has troubles of his own. While wandering home from the club he is accosted by his brother-in-law (the auto victim), and in the darkness mistaking him for a robber, shoots him. The wound is very slight, but the clubman does not wait to see what damage he has done, and makes tracks for home. The husband and wife arrive at the house about five o'clock in the morning, just as the early editions of the papers are being delivered. The youth who has figured in both accidents rings up the house on the telephone and gives both husband and wife a first-class fright by impersonating the Chief of Police. The man and woman then play at cross-purposes, most of the fun being extracted from their frantic efforts to keep each other from seeing the morning paper. All sorts of tricks are resorted to, and the business in this scene is very cleverly arranged. They are both very anxious to see the paper, and both are forced to feign indifference as to its contents. When the strain becomes too great to bear they make mutual confessions and the climax occurs when the young man turns up safe and sound. The lines are snappy and polished, and in Suppressing the Press Mr. and Mrs. Hughes have one of the best offerings they have ever given during their successful career as vaudeville entertainers. They played it in just the right spirit, and despite the depression caused by the weather, which naturally affected both actors and audiences, they held the attention and won the applause that are only given when something out of the ordinary is presented. Mrs. Hughes, by the way, showed excellent taste in her costume, which is a "creation" in pale blue satin. Edwin Stevens, assisted by Miss Marshall, was very entertaining in A Night Out, in which Mr. Stevens shows his versatility admirably. Johnnie Stanley and Grace Leonard made one of the big hits of the bill, as their work is up to date and full of ginger. Miss Leonard could have a much better song than the one she is now using, and if she would study a little could easily duplicate Vesta Tilley's success, as she has a clear voice, repose and a distinct enunciation. Brockman, Mack and Belmont kept things going at a lively pace, and won many hearty laughs, as did Happy Jack Gardner with his monologue. Williams and Walker's Glee Club, under the leadership of W. C. Elkins, who has the true "professor" look, scored with some concerted numbers, the most popular being "Nobody," cleverly arranged. Markey and Moran, in an original talking act; the Four Melvin Brothers, smart acrobats, and the Misses Althea, singers and dancers, also entertained.

Keith and Proctor's Union Square.—Minnie Dupree made her reappearance in vaudeville and was given a very cordial reception that showed what a warm place she holds in the affections of the theatre-goers of this city. She presented for the first time here a playlet called When the Earthquake Came, written by Evelyn Greenleaf Sutherland and Beulah Diz. Even the combined efforts of these two writers failed to produce an effective play, and but for Miss Dupree's clever work in it, it would scarcely have been allowed to go on. Miss Dupree is always charming, and even in this trifle she managed through sheer magnetism to interest her auditors. The scene is laid in a room in a house in San Francisco, three days after the earthquake. A young naval lieutenant is searching the house for some dynamite that had been stored there when a girl enters, half dazed, and falls into a chair. They chat for a few minutes without recognizing one another, and finally it transpires that they had been engaged, and that the engagement had fallen through on account of a misunderstanding. After a proper length of time matters are explained and smoothed over, and the lovers depart to seek a place of safety. Miss Dupree has one very long speech describing the horrors of the earthquake that she read admirably. The sketch will serve Miss Dupree if she intends to remain in vaudeville for a few weeks, but if her intention is to play dates for the whole season, she would do well to look for something more worthy of her talent. She was assisted by Augustin MacHugh. E. R. Phillips and company presented James Clarence Hyde's amusing farce, Her Busy Day, with much success. Mr. Phillips was clever; Kate Farr was not, and Charles E. Fisher played two small parts quite well. Carson and Willard put on a new act called Frizzled Finance, in which they deal with the question of speculation in a very amusing way. The lines and business are well written and arranged, and the audience was kept in constant laughter throughout the act. They have improved their makeups and present a much neater appearance than formerly. They wound up with "Mother, Pin a Rose on Me," and had to come back repeatedly with encore verses. One of the genuine hits of the week was scored by the Doherty Sisters, who were gingery in spite of the killing weather, and put as much energy into their work as though it were December. They were recalled at least four times at the finish of their act, and that is a record to boast of, with the thermometer at 90. Their imitations of Anna Held, Eddie Foy, G. M. Cohan and other celebrities were well received. Sam Elton's comedy juggling won many laughs, and Cook and Sylvia scored heavily with their fine dancing specialty. Murry K. Hill made his first appearance here in a blackface turn, and Herr Saona gave his impersonations. Herbert's dogs, which are well trained, were immensely pleasing. M. DuBois, with his trained ape; the Evelyn Sisters, Rhodes and Caster, Wilson and Mae, and Paul Frederic were also in the bill.

New York Roof Garden.—Seeing New York, which is nearing the end of its run, continued to meet with favor from large audiences. The many changes and improvements made by Joseph Hart have transformed the piece into a rollicking, amusing skit. Carrie De Mar, Al Leech and Clifton Crawford were all applauded to the echo. Ferroll Desmond, who has replaced Cheridah Simpson in the prima donna role, is good looking and clever, and made an excellent impression. The principal new feature of the ollo was the first appearance here of the Barber-Ritchie Trio of cyclists. Barber has been before the public for years as a "wheeler"; Ritchie was the tramp bicyclist in In Gay New York when it had its long run at the Casino, and the third member of the trio is May Villion, formerly of the Villion Family. The new act is well put together, and many difficult feats, interspersed with comedy, were given. The Three Leffels, comedy acrobats, made their debut here successfully. The troupe is composed of three men, one of whom is dressed as a woman. They do most of their work on a trampolin and put plenty of action into their gymnastics. The Flamaturgists continued for a second week to give a condensed version of their act in which the trick of mind-reading is exposed. "That" Quartette, with some new songs, and Ned Rayburn's Rain Dears continued to attract attention.

Metropolis Roof Garden.—Large crowds continued to patronize this cool resort, and they enjoyed an entirely satisfactory programme, one of the most pleasing features of which was the Hughes Musical Trio, which is made up of artists who understand what the public wants and give it to them in a pleasing way. Their selections are well-chosen and admirably rendered. Gertrude Hoffman, the World's Comedy Four, the Italian Trio, McBride and Coakley and Nellie V. Nichols contributed their share to the enjoyment of the Bronx residents, who seem glad that Hurtig and Seamon have been considerate enough to place such excellent entertainment at their very doors.

Hammerstein's Paradise Gardens.—The Marvelous Fays, John T. and Eva, returned to this house for their third engagement, and were welcomed by the usual overflowing audiences. It is needless to say that their work was watched with the greatest interest, and that they amused and surprised the audience from the beginning to the end of their turn. They are undoubtedly the greatest drawing card Mr. Hammerstein has ever had. Athur Prince, Rice and Prevost, Collins and Hart, Ernest Hogan and his big band of singers and dancers; the Four Fords, Lalla Selbini and Miss Raffin's monkeys continued to please, and Bedini and Arthur and Rennier and Gaudier added their share to the enjoyment of large crowds.

The value of Mirror "wants" is not to be measured by the price. The price is nominal. ***

FRED NIBLO'S EUROPEAN TRIP.

Fred Niblo writes from London, where he is the absolute headliner at the Palace, that his time has been extended, and that he will be unable to return to America until September, to begin his American tour. His wife, Josephine Cohan, and Mr. Niblo's sister will return in a few days, as Mrs. Niblo is very anxious to see her young son, Fred, Jr., who was left behind in the care of relatives while his parents were doing the Continent. Mr. Niblo has signed a contract to play ten weeks every season at the Palace, London, until 1911. He will sail next Spring for London and open at the Palace in March for ten weeks, and on June 15 will sail for South Africa to fill an engagement at the largest salary ever given an American artist in that far-off country. During his present engagement at the Palace Mr. Niblo practically closes the bill, following no less than sixteen acts.

Mr. Niblo's interesting letter tells his European tour. It reads in part as follows:

"My wife and I sailed from New York on May 19 for the Mediterranean, stopping at the Azores Islands and Gibraltar long enough to take a few snapshots. Landed in Naples, Italy, on May 28, and spent a few days in this, one of the most interesting cities in Europe, visiting Pompeii, where we spent a day, and the recently destroyed city of Monte Trocano, where I secured some wonderful pictures with my camera. We went to the island of Capri and all the interesting places about Naples; saw Vesuvius in eruption and climbed as near the crater on horseback as the soldiers would permit. From Naples we went to Rome for several days, where several months would not be enough to see all that should be seen. The main things we managed to see, however, as well as a few lesser ones, before going to Florence, where most of the time was spent in the art galleries. From Florence to Venice—which is all that they claim for it, only more so. Verona, the home of Romeo and Juliet, and Bergamo, a wonderful old-fashioned walled city, were also visited on our way to Milan, the most modern city in Italy. We arrived there during the Exposition, which did not amount to much, but the city itself is rich in art, etc. The theatres and music halls throughout Italy are away behind, especially the music halls, which do not compare with some of our free concert gardens, except the Eden in Milan, which is probably the best in Italy. The so-called legitimate theatres are old-fashioned, clumsily managed and some of the plays are so positively vile that to even translate them would mean arrest in America. They excel in opera, however, and two of the largest opera houses in the world are in Naples and Milan (the San Carlos and La Scala). Opera is the chief "amusement industry" in Italy, and wonderful programmes are offered at very cheap prices, from our standpoint. Imagine, ten tents in our money to hear Caruso! For that matter, everything in Italy is remarkably cheap except tobacco and salt, which are both under the monopoly of the Italian Government and the prices are outrageously high. Salt, common table salt, can only be bought in the tobacco shops. Imagine signs reading "Tobacco and Salt." However, that is the case throughout Italy without a single exception, and a teacup full of coarse table salt would cost about six cents in our money. Everything else, though, is very cheap, the people are charming, and the country is beautiful.

"From Italy we went into Switzerland, visiting Lucerne, Interlaken, Berne, and Zurich. A beautiful country, full of tourists. Lucerne pleased us most. The most courteous and hospitable people I have ever met are the Swiss. The least are the Germans. (I speak entirely from a tourist's standpoint.) The music halls or concert gardens in Switzerland are not much to speak of, and in Lucerne and Interlaken are connected with a miniature Monte Carlo gambling lay out, where you couldn't win if you ran the game yourself.

"From Switzerland into Germany by way of Basle, to Heidelberg—old and interesting, if they would only kill all of those idiotic Heidelberg students, who parade the streets with faces covered with scars that they administer to each other in a playful sword drill that the "college" insists they shall practice.

"From Heidelberg we went to Mayence and took the boat down the Rhine to Cologne. Mayence is old-fashioned and picturesque. We visited a tent show there one night called "Müller's Amerikan Menagerie." It is needless to say no one connected with the outfit could speak a word of English.

"The Rhine is the most beautiful river in Germany, but that is the boundary line. Our Hudson is more beautiful in every respect. Of course the Rhine boasts of its historical old castles, where the robber barons lived, but look at our ice houses!

"And as for the boats that ply the Rhine. I now know where all our Coney Island waiters go to. When they get too tough for Coney they put them on the steamers that run up and down the Rhine. I traveled on the newest and best boat on the service, and speak from a fair standpoint. Cologne is the most beautiful city in Germany except Berlin. It has a good music hall, the Apollo, and is a delightful place.

"From Cologne we went into Holland, and there was the biggest disappointment I had. Especially in Amsterdam. Of course both cities and country are extremely picturesque and interesting to look at, but the people are rude and uncouth. The city of Amsterdam really reeks with dirt, and the hotels are all bad, without exception. I tried several of the so-called "best." The only good thing in Amsterdam is the museum.

"From Amsterdam we went to The Hague (a very pretty place and the only clean city in Holland), and from The Hague we drove in a carriage to Rotterdam, the great seaport.

"We were glad to get out of Holland and into Belgium, where our first stop was Antwerp, another seaport, and aside from a church or two is not extraordinary. Antwerp to Brussels, where they make the lace; from Brussels to Ostend, and Ostend to London, and here we are."

AN IMPORTANT STEP.

James E. Rome and Marguerite Ferguson have signed contracts by the terms of which they will be featured with Hanlon Brothers' big revival of Fantasma. Mr. Rome went last week to Cohasset, Mass., where the Hanlons spend their Summers rebuilding and rearranging their attractions, and will hold several consultations with his employers regarding the specialties, incidental business, etc., to be introduced in the new version of the spectacle. Adele Ferguson, the youngest daughter of Barney Ferguson, has also been engaged for the company. Mr. Rome will be back in town to-morrow to attend the reunion of the Ferguson family, as Barney Ferguson and his partner, John Mack, will arrive on that day from England on the *Teutonic*, after an absence of over a year in South Africa and Great Britain.

CLARKE IN AUTO CRASH.

Harry Corson Clarke and two companions, who were on their way to New York City from Chicago in an automobile, met with an accident near Auburn, N. Y., on Tuesday morning, in which their machine was entirely demolished. While running at a high rate of speed the car swerved and dashed into a brick wall, throwing the occupants out. They fortunately were not injured, except Mr. Clarke, who suffered a severe shock and was compelled to remain in Albany for a few days to rest. He returned to New York on Saturday.

MRS. LANGTRY TO SAIL.

Mrs. Langtry, whose engagement for American vaudeville was noted in the Mirror several months ago, will sail for New York September 22, and will open her season at one of the Keith and Proctor houses early in October. The play she will use is a tragedy called 'Twixt Nightfall and the Night, written by an English author named Graham Hill. Mrs. Langtry is spending the Summer holidays at Harrogate, the fashionable watering place in England.

THE NOBLES REMAIN IN VAUDEVILLE.

Milton Nobles is nothing if not optimistic. THE MIRROR man found the versatile comedian in a particularly genial humor yesterday. In answer to a query he said: "No, we are not tired of vaudeville, and vaudeville, it would appear, is not tired of us. We have had several propositions from responsible managers to star, either in my new drama, The Whirlwind's Harvest, or in The New Phenix, both of which were successfully launched during our recent stock star engagement at the Suburban, St. Louis. But candidly, under prevailing conditions, I do not consider the outlook attractive. The changes in business methods that have taken place since I withdrew from management, ten years ago, have been so radical that I fear I should not find the atmosphere congenial. During my off weeks in vaudeville I have made a study of plays and audiences, particularly audiences. I am free to confess that the audience in a so-called popular price theatre is a revelation. As a unit it did not exist ten years ago. I feel confident that I could not meet the requirements of such an audience, either as author or actor; and certainly I have no ambition to try. Understand, I am not criticising either audience, author or manager. I only wish I could write plays bad enough to make money on these circuits, but I can't. My life training as an actor and playwright unfits me for the task. On the other hand, audiences will not go to see melodrama in the two-dollar theatres. They don't know why, but they just don't. Occasionally, when called by some other name and produced by a Belasco the four hundred and their four hundred thousand imitators grab it quick and find they like it. Can you see the quick, and finish of The Squaw Man and The Girl of the Golden West had they been written by unknown authors and produced by Blaney or Mittenthal or Gus Hill? I can. How do I account for the change? I do not try to account for it. But I recognise it and accept it. I have, however, a few ideas that are convincing to myself, if to no one else. Cheap prices have created cheap plays and cheap audiences. The fellow who formerly paid 25 cents for a gallery seat now sits in the orchestra or dress circle for that sum or less, and his 'goyl is wit' 'im,' and they can afford to go two or three times a week. The poor man with a large family who formerly went to the theatre three or four times a year now goes once or twice a week and doesn't feel it. The cheap price theatre is the alphabet of a dramatic education, as the cheap novel is the alpha that leads to better things in literature. Both are educators to those capable of advancement. As intelligence broadens they will demand better things and find them in a higher grade of theatres. And so, more power to the cheap play and cheap theatre! They are making and educating theatregoers, and we need them in our business. The next and most important factor, in my judgment, is vaudeville. The audiences in the Keith, Williams, Proctor and other first-class vaudeville theatres of the country to-day begin where the cheap price dramatic theatre leaves off. The galleries in these theatres, which are, generally speaking, 25 cents, draw a family patronage corresponding to those who occupy the dress circle and orchestra in the cheap melodrama houses. For the rest, the leading vaudeville theatres are patronized by the best class of theatregoers everywhere, and so, to get back to myself again, as I have passed the primer stage of my theatrical education, I shall, for another year at least, confine my efforts to what I conceive to be the great middle ground—vaudeville. I arrived at this determination only a few days ago, after looking conditions squarely in the face. A long vaudeville season was awaiting my decision, and in a few hours I booked twenty odd weeks, all near home. I shall stop at that, as we shall probably play about ten weeks of stock star engagements in my dramas and comedies during the season."

WALTER HAST CHATS.

Walter Hast, the well-known vaudeville comedian who, though born in America, has spent most of his time in England, is now on a visit to his native land accompanied by his wife, who is known on the stage as Peggy Linnie. Mr. Hast dropped into the Mirror office one day last week and in the course of conversation said: "We are over here on a pleasure trip, principally, but it is possible that we may play a week or two, just to show managers what our work is like, so that we can book some time on this side of the water after we have played our English dates, which are booked up to the end of next year. If we do play we shall present The Sea Nymph, which I fancy is somewhat different from anything you have seen here. Our old sketch, The Heirloom, or a Christmas Dream, we have played over 2,000 times."

In reference to American acts in England, Mr. Hast remarked: "The great majority of American acts have 'made good' in England, and those who were dissatisfied with their reception have only themselves to blame for using material that was not understood. There are dozens of acts touring England now that have all sorts of good time booked, and that are meeting with steady appreciation. I strongly advise all American performers who have suitable turns and who find it hard to book here to go over and try their luck in England. If you are successful you can book so far ahead that you can fill a good-sized valise with contracts. All that is necessary is to take time before you open to look over the ground and see what the people want and what to avoid. If there are any American slang expressions that are not familiar in England they should be omitted, or something else substituted. Those who have taken this precaution have almost invariably been successful, while the others have had their trip for their pains."

Mr. Hast was very enthusiastic about the new Federation of Variety Artists recently established in London. "We already have over 3,000 members," he said, "and each one pays five shillings as an entrance fee, and sixpence a week dues. There is a sick fund and an emergency fund from which members can borrow if necessary on their future contracts. In case of death there is a tax of sixpence on each member, so that the immediate wants of those left behind are provided for. The general purpose of the society is to protect the interests of its members in every way. We have a large reserve fund, and it looks as if the Federation would become the strongest alliance of its kind in the world."

When asked about his work previously to entering the variety field, Mr. Hast said: "We have both had extensive experience in musical comedy and pantomime. Miss Lennie played Julie Bon Bon in The Girl from Paris, and was the original French maid in Gentleman Joe. She ranks with Ada Reeve as Aladdin, in which part she has appeared many times. I have played Abanazzaar in Aladdin for four years, and Lawyer Slyfox in Red Riding Hood two years, and others parts in musical comedy. We started in the halls three years ago and have been in that line steadily ever since."

Mr. Hast and Miss Lennie expect to remain on a visit with Mr. Hast's relatives here until the end of September, when they will go back to England to resume the tour that was interrupted by their vacation.

LIGHTNING PLAYS HAVOC.

While Pawnee Bill's Wild West was playing in Harrisburg, Pa., on Aug. 6, a terrific storm came up just as the afternoon performance was about to begin. The lightning struck one of the tent poles and killed B. Frandl, a Japanese trooper, and Charles Richwine, a fireman on the Pennsylvania Railroad, who had come to see the performance. Everybody was terror-stricken, and the audience and performers made a wild rush for shelter. The horses were frenzied, and a herd of elephants stampeded and plunged into the river, from which they were coaxed out after the storm had passed. May Lillie, the expert horsewoman, and her friend, Francis Lloyd, a former member of the Spooner Stock company, suffered slightly from shock, but were able to help in restoring order. The storm was so severe that it was found impossible to give a performance in the evening, as much of the wardrobe and paraphernalia had become water-soaked or was lost in the confusion brought about by the elements.

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P. F. Proctor's Theatre	Troy, N. Y.	Bennett's Theatre	London, Can.
P. F. Proctor's Theatre	Albany, N. Y.	Bennett's Theatre	Ottawa, Can.
Harry Davis' Grand Opera House	Pittsburgh, Pa.	Bennett's Theatre	Montreal, Can.
Chase's Theatre	Washington, D. C.	Bennett's Theatre	Hamilton, Can.
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June 4, Scala Gdns., Tue. & W., Liverpool.	Nov. 5, Orpheum, St. Paul.	Feb. 18, Keith's, Philadelphia.
June 11, Mount Eden, Canada.	Nov. 12, Orpheum, Minneapolis.	Feb. 25, Bijou, Altoona.
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Aug. 13, Cedar Park, Bellaire, O.	Dec. 3, Tivoli.	Mar. 18, Keith's, Cleveland.
Aug. 20, Casino Park, Youngstown, O.	Dec. 10, Keith's, New York.	Mar. 25, Temple, Detroit.
Aug. 27, Summit Park, Grand Rapids.	Dec. 17, Keith's, Providence.	Apr. 1, Cook's, Rochester.
Sept. 3, Ravinia, Chicago.	Dec. 24, Savoy, Fall River.	Apr. 8, Shea's, Buffalo.
Sept. 10, Exposition, Chicago.	Dec. 31, Colonial, Lawrence.	Apr. 15, Shea's, Toronto.
Sept. 17, Columbia, St. Louis.	Jan. 7, Park, Worcester.	Apr. 22, G. O. H., Syracuse.
Sept. 24, Olympic, Chicago.	Jan. 14, Shea's, Portland.	Apr. 29, Maryland, Baltimore.
Oct. 1, G. O. H., Indianapolis.	Jan. 21, Keith's, Manchester.	May 6, Chase's, Washington.
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VAUDEVILLE NOTES FROM LONDON.

The report of the Board of Directors of the Tivoli shows a net profit for the year ending June 30 of over £13,000. An interim dividend of four per cent. was paid in January, and the directors ordered an additional six per cent. dividend after the report was received, together with a special bonus of four shillings per share, which makes the stockholders' profit fourteen per cent. for the year.

Willie Edouin, whose popularity in London is very great, and who has hitherto been identified with musical comedy, made his reappearance as a vaudeville performer at the New Cross Empire a few weeks ago in a monologue, in which he impersonates a number of odd characters who are supposed to be trying to "get by" a life insurance physician. Mr. Edouin's stage experience covers about fifty years, and he is still as nimble as he was in his early youth.

Harriet Vernon, who appeared in America at Koster and Bial's in its palmy days, was divorced by her husband, Albert Marks, recently.

The annual report of the Music Hall Home shows a gratifying condition of affairs. The performers have shown great interest in the Home during the year, and liberal contributions have been made to the fund for its maintenance.

A. G. Forde will act as stage manager of the Alhambra during the absence for nine months in America of Charles Wilson.

Albert Gilmer, who has been manager of the Oxford since April, 1899, is no longer at the head of affairs in that house. He and the Board of Directors could not agree on terms for the renewal of his contract. Blythe Pratt is temporarily filling Mr. Gilmer's managerial shoes.

Richard Warner, the well-known agent, is recuperating at the baths in Kissingen.

Ted D. Marks, who sailed for New York a few day's ago, has been appointed New York representative of Ashton's Royal Agency.

May Belfort has made a hit with a recitation called "The Cow," that she secured in America. It is supposed to be a composition written by a child, and is very droll.

A new sketch called Pedlar Sam, recently shown at the Middlesex Music Hall, is full of the wildest kind of thrills. The hero and the villain fight with knives, and just as the hero gets the villain on the floor with both knives at his heart he decides to give him a fair chance, throws the knives away and offers to finish with bare knuckles. The hero gives the bad man a knockout blow, and the sly fox pretends to be dead. The moment the hero turns his back the villain whistles for six confederates, who proceed to tie the victim to a tree, preparatory to robbing and burning his house, after which they intend to finish him slowly. While they are robbing, the heroine loosens the ropes that bind the good man to the tree, and hands him a seven-shooter, with which he kills the bad, bad men one by one, as they emerge from the house. Embraces, kisses, tears and—curtain.

ZARROW MURDERED IN TEXAS.

A letter received from "Jolly Zeb" (Fred G. Ferguson) gives the details of the murder of his partner, Walter G. Hightower, known on the stage as "Happy Zarrow," at Highland Park, Houston, Texas, on the evening of July 30. The Zeb and Zarrow company was playing at the park, and the partners were chatting on the piazza of the hotel just before the performance was to have started. Hightower was seated on a table when C. A. Lowendowski, a special policeman, pushed him from his seat, telling him he was violating the rules. Hightower stood on the floor and was leaning against the table when the policeman returned. He grabbed Hightower by the shirt and acted in such a rough way that Ferguson interfered. Lowdenowski hit Ferguson over the head with his club and knocked him down, and then the officer and Hightower clinched and rolled down a flight of steps. A few blows were exchanged and then Hightower started to walk away. When he was several feet from Lowdenowski the latter pulled his pistol and fired two shots, one of which struck Hightower in the back. A crowd soon gathered and an ambulance was summoned, in which the injured man was placed. He died on the way to the hospital, and the remains were taken to the morgue. The policeman jumped on a car, rode into Houston and gave himself up to the authorities. Lowdenowski alleged that he shot Hightower in self defence, but the location of the wound and the evidence given at the inquest seem to prove that he took a cowardly advantage, especially as his victim was unarmed. Hightower was about thirty-two years of age and unmarried. His parents live in Jonesboro, Texas.

A TOUCHING TRIBUTE.

On Aug. 7, 1903, there was a train wreck at Durand, Mich., in which several members of the Wallace Circus were killed. Nine victims whose bodies were either unclaimed or unidentified were placed in graves in Lovejoy Cemetery in Durand. On Sunday, July 29, when Sun Brothers' Circus was in Durand, several of the performers made arrangements to hold a memorial service over the graves of their fellow-professionals. On each mound was placed a handsome floral wreath, and appropriate music was furnished by the bands connected with the circus and a male quartette composed of R. Almendinger, Burwell Holmes, A. B. Freeman, and W. M. Vreeland. Prayer was offered by Rev. J. A. Canby and an address was delivered by B. P. Hicks. Among those present were five people who were with the Wallace Circus at the time of the wreck. They were Orrin Hollis, his wife and son, Harry Martin, and Professor N. B. Silvers. The arrangements for the service were made and carried out under the supervision of Clinton Newton, press representative for Sun Brothers, and every employe who could be spared was present.

TWO BUSY COMEDIANS.

George B. Snyder and Harry Buckley have sent to the MIRROR a snapshot of themselves taken at Rockaway, showing them hard at work fixing up their new act. The picture is rather shadowy, on account of being taken in a poor light, but part of it is clear enough to show that the act is going to be elaborate, as they are surrounded with props of every description. In the background is a line of clothes, but whether they are used in the act is not stated in the letter that accompanied the photograph. A large caricature of a woman's face is part of the paraphernalia. The new act will be seen for the first time at Morrison's, Rockaway Beach, August 20.

THE LE PAGES FORCED TO REST.

The Great Le Pages, who have been playing almost uninterruptedly since last Summer, were obliged to lay off a few weeks ago and cancel several good engagements on account of the serious illness of Mrs. Le Page. She was stricken with appendicitis, that necessitated an operation which turned out successful, so that the patient is now on the road to complete recovery. Mr. and Mrs. Le Page expect to sail for Europe August 16, and will open in Berlin shortly after their arrival on the other side.

HE "STOLE" HIS OWN TRUNK.

A very peculiar case happened in San Francisco the other day. Torley, a vaudeville performer, playing the Empire circuit, was booked at Vallejo, a small town near 'Frisco. After his engagement there he endeavored to get his trunk out of the theatre in time to catch the 'Frisco boat. It was early in the morning and the drayman would not attend to it, so he went to the theatre, found the door open, went in, took his trunk, hustled it to the boat and arrived in town to fill his week in 'Frisco. The Vallejo manager, W. T. C. O'Donnell, who is an attorney-at-law as well as manager of the theatre, swore out a warrant for Torley's arrest, charging forcible entry, etc., and sent the sheriff to San Francisco to arrest Torley, who was obliged to pay out $30 to "square" the sheriff in order to avoid closing his week in 'Frisco abruptly and going back to face the charge. The unique part of the matter was that Manager O'Donnell not only appeared as the plaintiff in the case but also as the plaintiff's attorney. The vaudeville artists in the West are on edge about the affair, and some interesting results are looked for in the near future.

NEW HOUSE IN OMAHA.

A new theatre has been opened in Omaha which, although small in capacity, is said to be the handsomest theatre in the city in interior decorations. It has connected with it a very attractive garden, where the orchestra gives concerts preceding the performance and during the intermission. The theatre is located on Harney Street, opposite the Public Library, and is one block west of Boyd's and on the same street with Boyd's, the Krug, and the Burwood. It was opened July 8, and has been playing to good business from the start, with vaudeville, combined with a small stock company in one-act plays. The acts are booked through William Morris, and Omaha has never seen better ones, as many of them have appeared on the Orpheum circuit. The present policy of the house will be continued throughout the Summer, and possibly the theatre will continue the same plan indefinitely.

QUITE IN DEMAND.

Estelle Wordette and Jules Kusell have been trying in vain to get a week's rest this Summer, but the managers seem to be in a conspiracy to keep them at work. They were certain they would have a vacation this week, but yesterday morning they received an "emergency call" from Hurtig and Seamon to play at the Metropolis Roof-Garden. They demurred, but when the argument was used that there are no matinees at "Old Heidelberg in the Air" they agreed, and will have to be content with day trips to the nearby shore resorts.

MACHNOW GOES HOME.

Machnow, the Russian giant, who finished his engagement at Hammerstein's several days ago, sailed for Europe on Saturday. He was booked for several dates out of town, but became so unmanageable that his manager decided to take him back to the other side. He announced that he was homesick, and wanted to see his mama, and all the entreaties of his wife and manager could not move him. His berth on the *Graf Waldersee* had to be constructed especially for him, so that he could stretch his nine-foot frame in comfort.

CHARLES WILSON ARRIVES.

Charles Wilson, manager of the Alhambra Theatre, London, arrived in New York on Sunday on the *St. Paul*. He will be here for several months and will travel extensively for the purpose of seeing and booking American acts for the London house.

AMONG THE MUSIC PUBLISHERS.

The opening of the new offices of the Banning Music Publishing Company, at 1431 Broadway, and the removal of the Morris-Harris Music Publishing Company from Twenty-eighth Street to Forty-second Street serve to direct attention to an interesting change that is going on in relation to the music publishing business. There are now so many important publishers located away from Twenty-eighth Street that the prestige of that locality as the chief centre of the trade has almost disappeared. It is no longer essential to be located on "Music Row" in order to prosper, but rather the contrary. A glance at the list of publishers located elsewhere reveals some of the biggest names in the business, and indicates further that the tendency is uptown in the music business as in everything else. The only important house below the old centre is Stern and Co., on Twenty-second Street, but this firm is so well established that location makes little or no difference to it. Above Twenty-eighth Street there may be mentioned the phenomenal house of Francis, Day and Hunter in West Thirtieth; Leo Feist, Haviland and Witmark in Thirty-seventh Street; Parker, and the new firm of Cooper, Kendis and Paley in Fortieth Street, and Gus Edwards and the Harms Co. in Forty-fourth Street.

"Why Don't You Play with Boys Your Size," words and music by Harry Bonnell, a local theatrical newspaper man, has been released to the profession by the Lyric Music Publishing Company of 1440 Broadway. The song tells a touching and original little story that is set to a catchy melody, and gives promise of finding its way into popular favor.

Walter Coleman Parker's musical farce, Lovers and Lunatics, opens at Bridgeport, Conn., Labor Day, Sept. 3, featuring the jolly comedian, Joe Morris, assisted by an enlarged company. The new musical numbers of the farce include: "Automobiling," "Carolina," "Dat's My Style of Man," "Georgiana Dunn," "My Own Boy," "Sly Old Fox," "The Lovers' Quarrel," "The Prince of Borneo," "True Blue," "Would You Do It?" and "You're the Kind of a Girl I Like."

"Crocodile Isle," published by the Haviland Company, seems to be meeting with great favor this season. Among those using it with other Haviland numbers are Flossie Allen, Mills and Morris, May Trado, Kitty Roth, Winifred Stewart, Genevieve Homer, the Farrell Taylor Trio, and Effie Brookline.

Joe Brenan, the sweet tenor singer of the West's Minstrels, has made a great hit with "Since Nellie Went Away," one of the leading songs of the New York Music Publishing House.

The Gus Edwards' music house is banking heavily on the success of their new waltz song. "I'll Do Anything in the World For You." Ray Cox and Edwin Stevens are singing it with great success. This house has a number of new songs in coming Broadway productions, including "When Tommy Atkins Marries Dolly Gray," in the new Lew Fields' play; "Don't You Think It's Time to Marry?" in the Shubert production; "The Blue Moon" and "Mr. Monkey," which Anna Held will sing.

"The Tourist," which has already had a two months' run in Boston, will come to Broadway Sept. 2, rehearsals being now under way. The musical numbers, which were written by R. H. Burnside and Gus Kerker, are published by the T. B. Harms Company.

The Morris-Harris Music Publishing Company, which has just moved to Forty-second Street, will have a new coon song out in two weeks entitled "I Take No Chances at Night," words and music by Chris Smith, author of "Shame on You" and "Good-Morning, Carrie."

The new music publishing firm, Cooper, Kendis and Paley, who have established fine quarters in West Fortieth Street, are expecting great things from their new songs, "Cheer Up, Mary," "Just a Little Fond Affection," and "When a Poor Relation Comes to Town."

Lew Fields' little son, Herbert, posed recently for the slides for the Morris-Harris' song, "I Want to Be an Uncle Sammy Boy."

Sam Tauber, manager of the professional department for Francis, Day and Hunter, has been a very busy man recently, owing to the heavy business being done in this popular house. He has just returned from a brief but well earned vacation.

Maxwell and Dudley will soon try out a new Creasy sketch, For Sweet Charity, in which Mr. Maxwell will sing the Barron and Thompson's song, "Beside the Old Oak Gate."

Dora Pelletier, at Henderson's, Coney Island, has been giving a very clever imitation of Ben Welch in the novel Italian song, "My Marrineca," which is one of Barron and Thompson's latest hits.

Sam M. Lewis and Dave Rose, with the Willis Woodward Company, have just completed a new ballad, "When the Old Mill Stream Is Sleeping," and they are at work on "We'll Be Sweethearts to the End," which is expected to be a sensational success.

A new military song that is attracting attention is "I'll Come Back Again to You," words by Ted S. Barron and music by Edgar Malone, the authors of the hit, "On the Pier at Dreamland."

The Leo Feist publishing house has just issued a new song, "How'd You Like to Like a Girl Like Me?" which is to be sung as the successor to "Can't You See I'm Lonely?" in The Wizard of Oz. The new number has a swing and dash to it that is peculiarly attractive, and it will no doubt prove another great favorite. The words are by Felix Feist and the music by Joe Nathan. It will be sung by Nellie Nice.

Stern and Co. have just issued a book of college lyrics with the title, "Famous College Songs," 92 pages with illustrated cover and handsomely bound. There are 75 songs in the book, including ten of the firm's most popular numbers.

Lottie Gilson commences her regular season Sept. 3, and has splendid bookings for the entire year. She is singing "Since Nellie Went Away" and "Dear Old Dixie," from the New York Music Publishing House, with great success. "Dear Old Dixie" in particular is proving highly popular.

The Jack Horner company, now rehearsing for an early opening, will have a notable list of catchy songs to be rendered by Master Gabriel, Billy Clifford, and the other principals, including "The Algebra of Love," "When the Circus Comes to Town," "My Mississippi Missus Misses Me," "Won't You Say You Love Me?" "Under the Mistletoe," and "Paquita," words by Earle C. Jones and melodies by Max Witt.

William Balz, with Vogel's Minstrels, is having great success with Ted Barron's ballad, "Beside the Old Oak Gate," which was sung for eight weeks recently on the Victoria Roof.

Archer and Lemonier, a new firm located at 117 West Twenty-seventh Street, have recently issued the coon songs, "The Sun Am Shining, Why Don't You Go?" and "All Wise Chickens Follow Me," words by Henry S. Creamer and music by Thomas Lemonier. Both songs are being sung in the Dandy Dixie Minstrels. Another new song just issued by the same firm is entitled "When the Heart Is Sad."

Several producing managers are after the Jerome and Schwartz new songs, and are said to be willing to use them without restrictions. These popular writers find their new home with Francis, Day and Hunter particularly agreeable.

The music publishing world is watching the phenomenal success of Francis, Day and Hunter's, "Waiting at the Church," with envious eyes. One rival publisher remarked sadly to a MIRROR representative: "How'd you like to own that piece? I hear they've only made $100,000 out of it so far, and it will run for two good years yet."

The Shoo-Fly Regiment, now being rehearsed by the Cole and Johnson company, has a number of new songs, which should prove exceptionally popular, including "Floating Down the Nile," "On the Gay Lunetta," "If Adam Hadn't Seen the Apple Tree," "Just How Much I Love You," "Ghost of Deacon Brown," "Run, Brother Rabbit, Run," and "I'll Always Love Old Dixie." The company opens in Washington Aug. 20.

The Banting Music Publishing Company open their new office and rooms at 1431 Broadway, Wednesday, Aug. 15. They will publish all the songs and music written by Charles L. Young, among others, "Sue," a song for a prima donna and baritone. They also publish all of the songs, music, scores, etc., of the new musical comedy, The Pride of New York, book, lyrics and music by Charles L. Young and Walter Montague. A dramatic, operatic and vaudeville agency will be added to the music publishing company.

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EMMONDE PRODUCES NEW SKETCH.

Edward Emonde produced his new sketch, Just Indian, written by H. U. Collins, last week at the Brighton Beach Music Hall. Mr. Emonde impersonates an Indian who comes East on a visit to his daughter, who has been educated at the Carlisle School, and who lives in a modern apartment. The old man, being unused to the customs of civilization, is highly amused with and interested in the various things that come under his observation. The electric push-buttons are the playthings that take up most of his time, and the audience laughed heartily as he dallied with them. There is a touch of the dramatic in the act when the girl announces that she is to marry a white man, and her father launches forth the reasons in strong language as to why the white men and red men can never be anything but enemies. The situation is strong, but the climax is turned into broad comedy and the curtain falls on a good laugh. Mr. Emonde made a striking picture as the Indian and read his lines with force and feeling. He was capitally supported by Genevieve McCloud and W. J. Noll.

ANOTHER AERONAUT KILLED.

The long list of deaths for which ballooning is responsible had another name added to it on Tuesday last, when William Johnson was killed at Little Falls, N. Y. Johnson had reached an altitude of about 4,000 feet when he dropped from the balloon with two parachutes in his hands. His intention had been to make what is known as a double descent, by throwing away the open parachute and coming down with the other, which had remained closed during the first few seconds of his fall. Everything went well until he discarded the first parachute, but when the second one opened it turned inside out and the aeronaut fell headlong into a network of telegraph wires running along the New York Central tracks. From the wires he fell on a ledge of rocks and from there to the tracks, a distance of sixty feet. Johnson began his career at Little Falls three years ago, when he took the place of an aeronaut who had been injured.

SEEING NEW YORK TO CLOSE.

The management of the New York Roof Garden announces that the extravaganza Seeing New York, which has been running there since June 5, will be withdrawn on August 18, owing to the necessity of the principals beginning rehearsals for their regular season's employment. Al Leech goes out as the star of Girls Will Be Girls; Charles F. McCarthy goes back into The Rogers Brothers in Ireland; John E. Brennan goes into the cast of 'Way Down East; Clifton Crawford will supervise the production by B. C. Whitney of Captain Careless and then will appear in vaudeville, where Ferrol Desmond also will be seen in a "girl act," made up of "The Song of the Cities" from The Prince of Pilsen, with a new ballet by Joseph Hart. Carrie De Mar will have a role in one of the new musical farces in the Autumn. An out-and-out vaudeville bill will be offered on the roof from August 20 till the end of the season there on September 3.

MUSICAL NOVELTY PROMISED.

Lasky, Rolfe and company, who are responsible for many of the best and most artistic musical novelties seen in vaudeville during the past two seasons, will soon put in rehearsal another act on comedy lines that ought to prove interesting. It will show a rehearsal of a country band made up of eight farmers, each of whom thinks that he knows more about music than the leader. Special scenery will be provided of course, and everything possible will be done to give the act a truly rural atmosphere. The Immensaphone, the largest wind instrument ever made, and which requires the services of eight performers, will be shown by Lasky, Rolfe and company at Hammerstein's Aug. 27. The Black Hussars have been booked for a six months' tour of Europe, and the Military Octette and the Colonial Septette will tour the United States.

CIRCUS SEATS FALL DOWN.

During the evening performance of Frank A. Robbins' Circus at Far Rockaway, L. I., on Saturday last, a section of the seats gave way and more than one hundred persons were more or less seriously hurt. The tent was crowded with people spending the Summer at the seaside resort, and when the crash came and 500 people fell to the ground there was a good deal of excitement. Only six people out of the hundreds who fell were taken to the hospital. George William Ross, manager of the circus, was arrested on a charge of criminal negligence, but when he was arraigned in court no one appeared against him, and he was discharged. The circus left Far Rockaway on Sunday morning.

NEW KEITH-PROCTOR MANAGERS.

Two men well known in vaudeville circles are receiving the congratulations of their friends. They are Harry Leonhardt and Frank Burns. Mr. Leonhardt, who has been connected with Percy Williams' enterprises for some time and last season managed the Novelty in Brooklyn, has been appointed manager of the Fifth Avenue Theatre, quite an important position; and Mr. Burns, who has been a member of the Weber and Rush forces, will have charge of the house in Jersey City.

VAUDEVILLE JOTTINGS.

M. J. Walsh will give a trial performance of a new sketch called Maloney's Wedding Day at Pastor's Theatre this (Tuesday) afternoon.

H. Stanton, representing Helena Frederick, left for Chicago on Saturday to confer with a syndicate who are desirous of featuring Miss Frederick in a new comic opera. When questioned as to this rumor, Mr. Stanton replied that Miss Frederick is at present singing with great success in vaudeville over the Orpheum and Keith-Proctor circuits and is very well satisfied.

"Buster" Keaton is now playing child parts with the Fenburg Stock co., in addition to the specialty he is doing with his father. Mrs. Keaton is ill at present, so Joe and "Buster" are working as a team, and doing very nicely indeed.

Frankie St. John and Johnnie Le Fevre, who were successful with Nixon and Zimmerman's musical productions at Pleasure Bay, N. J., last Summer, are at present playing the leading parks and resorts. They have plenty of time booked, and will play New York with an entire new lot of material and wardrobe. Johnnie Le Fevre will shortly place upon the market another magazine, to be called "Every Now and Then." After playing the time that they have already contracted for, they will remain in New York permanently, and will play only in New York and vicinity as Mr. Le Fevre's "Vaudeville Guide," is growing so rapidly that he cannot attend to it and travel at the same time.

Duiria, the dancer at Hammerstein's, is an American, and, according to a weird press story, ran across a long lost brother in New York one day last week.

Rosario Guerrero will return to America in November, to tour the Keith and Proctor circuit, in a sketch called The Last Dance.

Thomas Q. Seabrooke will appear in vaudeville soon in a new sketch, in which he will be assisted by three people. M. S. Bentham is looking after his bookings.

Mrs. Eleanor Partridge, a sister of Julia Arthur, is reported to be contemplating an entrance into vaudeville.

T. Nelson Downs, "King of Koins," is visiting in Central Iowa, his former home, this Summer.

Sylvester, Jones, Pringle, and Morrell—"that" quartette—have in rehearsal a twelve-minute opera bouffe, called Il Lemona, for the New York Theatre Roof-Garden, and will sing it in costume. It is musically a parody on the Verdi manner of Il Trovatore and Ernani, while the lyrics and burlesque recitative are couched in the gibberish that passes on the variety stage for "Italian dialect."

Lizzie N. Wilson is visiting her brother, Al. H. Wilson, at his cottage in Asbury Park, prior to opening in vaudeville over the Western circuit in September.

Ferrol Desmond, who has replaced Cheridah Simpson as the prima donna in Seeing New York, on the New York Theatre Roof, is to head a band of nine young women next season in a ballet which Joseph Hart is preparing for the vaudeville theatres. Her eight associates will be the singers and dancers who appeared last season with Truly Shattuck in "The Song of the Cities" from The Prince of Pilsen.

The ball players of the New York and Pittsburgh teams of the National League, it is announced, will attend Thursday night's performance on the New York Theatre Roof, occupying the boxes. A new motion picture film, called "How the Office Boy Saw the Game," will be shown.

Georgia Gardner and Joseph Madden commence their long list of bookings, which carry them up to May, 1907, beginning at Keith and Proctor's Union Square, New York, Aug. 13. Following the next week at Pastor's, they leave to play the entire Western circuit of theatres, returning East in the Winter and Spring to complete a tour of the Keith and Proctor's circuit. Both Miss Gardner and Mr. Madden received tempting offers of engagements in the dramatic field, which, however, they declined, owing to the demand for their services in vaudeville.

May Yohe will begin an engagement on the New York Theatre Roof on Aug. 20. Later she may tour as a star in Mlle. Nitouche, in a version of which she acted and sang in London years ago.

The Millard Brothers sail to-day (Tuesday) for a tour of South America.

The American Comedy Four are scoring heavily on the park circuits. They were especially successful at the Farm, Toledo, and the "Blade" of that city gave them a very complimentary notice on their work.

Frederic Sumner has signed to appear in vaudeville for forty-six weeks with Lillian Apel, being featured in the light comedy part in The Masquerader that opened at the Majestic, Chicago, July 30.

A troupe of twenty-one English dancing girls engaged for Hyde and Behman's Burlesquers arrived in New York last week.

Nellie McCoy is considering an offer to return to vaudeville.

Louis Hallett and Bessie Wright are booking time in vaudeville for Their First Quarrel, a petite comedy drama, and a farce called An Old Maid's Wooing. They will introduce songs in the pieces, both of which were written by Mr. Hallett.

Voelckel and Nolan's new venture, the Dandy Dixie Minstrels, opened their season at the Majestic Theatre, Washington, last week, and, judging from the newspaper criticisms, these enterprising managers have as good an attraction as their famous Black Patti Troubadours.

Howard Thurston, the American magician, continues to meet with great appreciation in the Far East. The newspapers of Shanghai, China, spoke most enthusiastically of his entertainment, and everywhere he plays he is greeted with overflowing houses. He expects to return to America in September, 1907, with a big and entirely new entertainment, upon the details of which he is spending most of his leisure time. He is now making arrangements to tour the legitimate houses, offering an entertainment somewhat similar to that of the late Herrmann the Great.

Julius Steger has engaged William H. Pascoe, Helen Mar Wilcox, and John Romano, the harpist, to support him in his vaudeville tour, which will begin at Hammerstein's Victoria, Aug. 27, and will include visits to the principal cities.

Judge McLean, sitting in Special Term, Part 2, last week granted an order against Valveno Brothers, an acrobatic act performing at Celeron Park, Jamestown, N. Y. The order was made returnable in Part 1, Supreme Court, on Aug. 13, Judge Geigerich presiding. Valveno Brothers have been for the past eight weeks in the employ of Frank Melville, the week before last performing at Cascade Park, New Castle, Pa. They are alleged to have signed a contract to perform last week at Junction Park, New Brighton, Pa., and without notice went to Jamestown. Papers were also served on the manager of the Park in Jamestown. The case of Frank Melville vs. the United Booking offices will come up for trial early in October.

Gorman's Minstrels, under the direction of Melville B. Raymond, will begin the season Aug. 18 at the Grand Opera House, Philadelphia. The co. numbers seventy-two persons, and requires three sixty-foot baggage cars to transport the scenery, etc. The scenery is by Lee Lash, and is accredited with being the costliest ever designed for a minstrel entertainment. The setting for the first part is entitled "The Bower of Song and Flower." The organization is replete with novelties and European and domestic features, which include James Gorman's military clog drill "The West Point Cadets," "Twilight Gambols in Dixie," "An Afternoon at the Races," and the "Balloon Ascension." The European feature will be the Manello and Marnita Troupe of acrobats. The principal comedy duties fall to John and George Gorman, whose assistants include Lew Benedict, Tom Moore, Governor Bowen, Fred P. Russell, Billy Cawley, and others.

Alphonso Zelaya, son of the President of Nicaragua, who has been playing a piano in an amusement resort in Washington, is reported to be preparing for a vaudeville debut in a sketch with his wife.

Fred J. Beaman, author of Mr. and Mrs. Gene Hughes' $1,000 prize sketch, wishes to correct the statement that he is a newspaper reporter from Milwaukee. His home is at Jackson, Mich., and he is the author of more than a score of successful vaudeville sketches.

Fiske and McDonough will open their season Aug. 20 at the Orpheum, Minneapolis, with the entire Orpheum circuit to follow. Their time is fully booked until late in the Spring.

Little Viola Savoy, of Al. H. Wilson's co., collected $5 from the members of the T. M. A. at Gala Park, North Beach, and placed a card in the programme of the Baby Show, that was one of the great successes of the season. The T. M. A. is well represented in Gala Park at the present time, but the near future will find Al. Wilson ahead of The Shadow Behind the Throne, Frank Williams at Blaney's Brooklyn Theatre; Sam Abrams with the Watson, Hutchings and Edwards co. in vaudeville; Bill Jones with Al. Shean, and Charles Warren in vaudeville, and Charlie Ernst and George Wilson playing fair dates.

Mrs. Stuart Robson, who is spending the Summer at her home in Highlands, N. J., has secured a new sketch by Edmund Day, called The Late Mr. Wildoats, that she will produce in vaudeville in the near future.

Lotta Faust has been engaged for Joe Weber's co., and it is said will play the parts formerly allotted to Bonnie Maginn.

Emile La Croix is busy rehearsing his new fencing sketch, Who Gets the Lemon? at his country home, Englewood Cliffs, N. J.

Work on the reconstruction of the Empire Theatre, Columbus, which is to be in the Keith and Proctor circuit, has been stopped, and no announcement has been made as to whether it will be resumed or not. The interior of the house has been completely torn out, and extensive improvements had been contemplated.

Laura Millard, the well-known prima donna, who has starred in comic opera, will make her New York vaudeville debut next week at Keith and Proctor's Union Square Theatre, giving a programme of old and new songs.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Olympic this week: Margaret Wycherly, in Self Defence, supported by Ralph Lewis and others; Selma Braats, Helen Gerard, Three Leightons, Rae and Brosche, Aurie Dagwell, the Coultons, Millard Brothers and others.——Majestic: George Evans, Marie Wainwright, supported by Frank Sheridan and co.; Smith and Campbell, Three Oliveras, Stein-Eretto Family, Jane Courthope and Charles Forrester, Mr. and Mrs. Alfred Kelcey, Eckhoff and Gordon, Jack Miller, Claus and Radcliffe and others.——White City: Vaudeville, Bunarall and Ranall, Virginia Proctor, La Verne and Marsden, Peter J. Smith, and the Van der Koors, Miller's trained elephants, etc.——Sans Souci: Odeon Theatre: Midget Land, Electric Theatre, Irish Village, etc.——Riverview: Pain's spectacle, Pompeii; concerts and concessions.——Coliseum: Last week of Ellery's Band.——Chutes: In the theatre, Bentons, Little Texas, Belgardos and Niemeyers; the Mermaid, ski riding, concerts and concessions.——Ravinia Park: The Thomas Orchestra.——Bismarck Garden: Weber's Band, with Blanche Mehaffey.——Trocadero: Vassar Girls.——New Pekin: My Nephew's Wife, musical comedy.——Items: Bert Leslie was a success, as usual, at the Majestic last week. Mae Sailor's singing of "The Girl with the Changeable Eyes" was an individual hit.—May Boley made an excellent impression in her handsomely staged act. With the Polly Girls, and Bert Howard and Leona Bland were a hit, individually and collectively.—Nap Motambo and Charles E. Kopeland, acrobatic cyclists, are rehearsing here, to open in a nearby city 27 for a Western tour. OTIS COLBURN.

BOSTON.—The Summer engagement of the Fadettes at Keith's is proving one of the most successful that they have ever played there. The other features are: E. R. Phillips and company in Her Busy Day; Alf. Grant and Ethel Hoag, Saona, Lester C. Quinn, Welch, Mealy and Melrose, the Gleasons and Houlihan, the Zarrow Trio, John Hazzard, Rhodes and Carter, Al. H. Burton, Wallace Troeman and the Lyric Trio.——A vaudeville show, in addition to the Minstrel Maids, is given at Austin and Stone's by Zanelli, Georgie Van Horn, Frank Emerson and Phil Morton.——At the Palace are: Kimball Brothers, James Murray, Reed and Center and Rice Brothers.——In spite of two accidents last week Mlle. Loubert will continue at Wonderland with her automobile leap. James E. Hardy, the rope-walker, is another sensational feature.——At Norumbega Park are: Gordon, Vidoca and Flynn, the Trocadero Four, the Bernards, Dick and Alice McAvoy and the Wilsons.——Will Hill does double duty at Paragon Park this week, leaping the gap on his bicycle and performing his high-wire act. Darling's ponies and dogs also are in the free entertainment.——At Lexington Park are: Quigley Brothers, Golden Gate Quintette, Fred W. Morton and Hellman.——At Medford Boulevard the bill is given by the Dixie Serenaders, Arnold and Donovan, Chester Blodgett Johnstone, Adair and Dahn, and Jackson and Hoon.——Items: One of the features of the Orpheum, as the reconstructed Em-

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pire will be known, in the added number of boxes. The lowering of the "shoot the chutes" pitch of the orchestra floor will enable this addition to be made in the auditorium, greatly changing its appearance.—Frankie Bailey is being featured as a star attraction with the Dainty Paree Burlesquers, who will open the Lyceum 20.—Wonderland will not close Sept. 3, as had been originally intended, but will keep open until Sept. 15.—The entire facade at Austin and Stone's has been redecorated, and a new illumination proves a strong additional feature.—Fred B. Doherty, a well-known local newspaper man, has joined Jay Hurt's forces at the Howard Athenaeum.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 13 presents Minnie Dupree, Ellis-Nowlan Trio, Lee Harrison, Carson and Willard, Billy Broad, Zingari Troupe, Picolo Midgets, Morrow and Schellberg, Fagan and Byron, Josie Allen, Malvern and Thomas, Ben Byer, and Harty—a splendid array of talent, with the usual large patronage.——Bijou: Summer season over and the theatre closed for week of renovating. Reopening for the regular season 20, with Williams' Ideals.——Lyceum: Amazon Burlesquers, headed by Billy Kelly. In the olio are Fanny Everett, Edward Everett, Stella Schiffner and Dorothea Gopleu. Business excellent.——Casino: Season opens 25, with the Greater New York Stars.——Trocadero: Improvements now nearing completion that will increase the popularity of the house, as well as the seating capacity.——The Arch Street Museum will open 25. S. FERNBERGER.

WASHINGTON, D. C.—Chase's Theatre opened 13 under the most auspicious circumstances. During the Summer a complete transformation has taken place, in elaborate interior decoration, the work being designed and executed by Artist Thompson, for seasons Plympton B. Chase's right-hand man. The result demonstrates one of the best of Manager Chase's many opening surprises. The opening bill presents Edwin Stevens, assisted by Miss Marshall; the Musical Simpsons, Van Cleve and company, Juliet Wood and company, Wilton Brothers, Rooney Sisters and the Schubert Quartette. Pauline Hall heads next week's bill.

JERSEY CITY, N. J.—The Bon Ton Theatre opens 27 with The Champagne Girls. Manager Dinkins' new co., Uncle Sam's Daughters, is rehearsing here now.——Park Theatre (Bayonne) (E. A. Schiller, mgr.): Appearing 6-11 were Tokio's Japanese Troupe, Josie Allen, the Holdworths, Larkins and Patterson, George Neville and co., and the Messenger Boys' Trio. The bill is fair to good attendance. Booked 13-18: Mr. and Mrs. Howard Truesdale, Markey and Moran, Devlin, Elwood and co., Blanche Sharp, Johnnie Johns, and Three Abdallah Brothers.——ITEMS: Josie Allen made a hit at the Park 6-11 with good impersonation.—Madden and Jess, formerly of the Utopians, are now with The Lifting the Lid co.
WALTER C. SMITH.

KANSAS CITY, MO.—The bill at Forest Park 5-11 was one of the best of the season and attracted large crowds. The Kaufmann Troupe of Cyclists were the headliners and won much applause. Others were Mlle. Fyvie-Dench, McCue and Cahill, Rector and Majors, Morris Jones, and Grace Armond, all of whom pleased immensely.——At Electric Park another good bill was well patronized. The Bell Trio of Vocalists were the favorites, although all were enthusiastically applauded. Leone and Dale, Frosini, and the Clarence Sisters made up the remainder of the bill. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): This house has undergone extensive repairs, and will open 20 with Manchester's Crackerjacks.——Keith's (Charles Lovenberg, mgr.): Regular vaudeville season opens here on Labor Day as usual.——Forest Casino, Rocky Point (R. A. Harrington, mgr.): During the week 5-11 a pleasing bill was given by Flatow and Dunn, Ida Russell, Grace Church, Ver Varlin and Robinson, Maud Beach Quartette, Daly and De Vere, Joe Harrison, Male Russell, the Joyces, Adams and George, and the Vidette Ladies' Orchestra. HOWARD O. RIPLEY.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business good week 6-11 with Sherman and De Forest, Dean Edsall and Arthur Forbes, Marion Garson, Cornalla and Eddie, Delmore and Oneida, Lester and Quinn, and Anderson and Goines.——Electric Park (F. G. Williams, mgr.): Good bill and big attendance applauded. Professor Hillman, aeronaut; Pantzer Trio, Trans-Atlantic Four, Billy Carter, Kitty Stevens, and the expose of the Dida mystery. GEORGE W. H[illegible]ICK.

CLEVELAND, O.—Keith's Prospect Theatre 13-18 presents Walter Jones and Mabel Hite, Eva Westcott and co., Tom Browne, St. Onge Brothers, Coakley and McBride, and Bean and Hamilton.——The bill at the Coliseum includes Barlowe's Minstrels, Maxsmith Duo, Harrington, Ed Satell, and Tom Moore.——Harry and Sim Williams' Imperial Burlesquers come to the Star 13-18. The opening 4-11 was one of the most successful in the history of this house. WILLIAM CRASTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A jolly bill was given at the Orpheum week July 30-5, consisting of Paul Spadoni, a juggler of more than ordinary merit; McWatters, Tyson and co. in musical comedy; the Camille Comedy Trio, and Kelley and Kent, comedians who make one laugh. Holdovers were Claude Gillingwater and co., Argyro Kastron, Carlin and Otto, and the Military Octette.
DON W. CARLTON.

BUFFALO, N. Y.—Shea's week 6 offered Walter Jones and Mabel Hite, who were the hit of the season; Vivian Loeser, James Neil and Edythe Chapman, Katabonza Troupe, Ed Latell, Melnotte-La Nolle Trio, Columbian Comedy Four, and kinetograph.——Athletic Park week 6: Jerome, Fremont and Jerome, Emerson and Omega, George W. Hussey, the Lorettas, and Richard Brothers. P. T. O'CONNOR.

TOLEDO, O.—At the Casino My Wife's Family filled the week 5-1 and pleased good crowds.——The Farm presented the usual strong bill, composed of J. J. Dowling and co., Thacher and Ernst, Marshall and Lorraine, Americus Comedy Four, Chadwick Trio, and Bertina and Brockway.——Walbridge Park: Antonio Van Gofre was retained as headliner.
C. M. EDSON.

NEWARK.—Proctor: Mr. and Mrs. Perkins Fisher were kindly greeted 6-11 upon their reappearance in The Half-Way House. Others on the bill were Ascott and Eddie, Grace Childers, Merri Osborne-Farrell, Taylor Trio, Howard and Howard, the Ganow Trio. Houses excellent, considering the extreme hot weather. GEORGE S. APPLEGATE.

SYRACUSE, N. Y.—Valley Theatre (N. C. Mirick, mgr.): Doherty's dogs, Coakley and McBride, the Kratons, Al. Carleton, Webb and Connelly, and Fitzgerald and Gilday 6-11. Business good.
E. A. BRIDGMAN.

BALTIMORE, MD.—A very good bill of Keith attractions is presented at Electric Park. The park under its present management has enjoyed an excellent business, the only drawback being a superfluity of rain.——Manager Kernan has determined to permit smoking at the Maryland during performances. This meets the general demand for an air of bohemianism in our high-class vaudeville houses.——The Monumental is now known as the New Monumental. The Empire circuit, which recently acquired the house, has expended over $50,000 on it during the past Summer. Save for some of the lines of the exterior, few would recognize the theatre that has been a landmark in Baltimore for many years. It has every modern improvement and all conveniences for the comfort of patrons. All of the seats have been torn out and new ones placed in position. The site of the New Monumental has been in use as an amusement resort for nearly fifty years, and its location, "Over the Bridge," is known to many thousands.

REVERE BEACH, MASS.—Mme. Loubet's automobile, looping the loop; Leslie's porcine circus, Sandy Chapman and Salem Cadet Band were the free attractions at Wonderland 5-11. Business large.——Crescent Gardens (John F. Slattery, mgr.): Week 5-11: The Holbrooks, Gladys and Tommy Fisher, Amy Allen, Harry La Marr and his minstrel maids entertained large houses.——Items: The Point of Pines opened for the season under the new management of G. L. Moulton and Co. 12. Lynn Cadet Band and the boy tenor, Master Harry Williams, are the attractions.—Gladys Fisher left 11 to join Abe Leavitt's American Girls co. in New York.—Lindy Grant has signed with the Boston Belles, opening at Lyceum, Boston, 20.—Fred A. Bennett, director of the free circus at Wonderland, has signed with the New York Hippodrome for the season.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Audiences large and well pleased 6-11. The Grand Opera Trio in the prison scene from Faust made a great hit, and all of the following scored: Flood Sisters, Harry Thompson, Valol, Avery and Hart, and Knessel's dogs, cats and monkeys. Gertie Reynolds, Hugh Jeans, Louise Campbell, Gilday and Fox, Hill and Hill, and Ferreros 13-18.——Rocky Springs Park (H. B. Griffiths, mgr.): Good sized and well pleased audiences saw Cherry and Bates, Edythe Doyle, Ed and Rolla White, Patsey Doyle, and Horace Vinton and Edna Clayton.——Family (Edward Mozart, mgr.): Regular season opens 20.

EVANSVILLE, IND.—Oak Summit Park (E. F. Gilligan, mgr.): Creatore's Band drew large audiences 3-5. Bill of 6-11 includes Lucy and Lucier, Laura Buckley, Major O'Laughlin, Norton, Herald Square Quartette, consisting of De Bruin, Marx, Herbert and Fisher.——Cook's Park Theatre (H. J. Laurence, mgr.): Fay, Coley and Fay, Odell and Kinley, Gus Leonard, Axtell and Heine, and Maybelle Gage 5-11.

COLUMBIA, S. C.—Hyatt Park Casino (Robert Lee Craig, mgr.): Sheldon and Wilson in Life in New York, Crawford and Gardener, and Craig, lightning artist, were well received 6-11. Business large.——Items: Robert Lee Craig succeeds Harry Duvall as manager of the Casino.—Manager F. L. Brown, of the Columbia, is in New York booking attractions for the season.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): One of the best bills of the season was given week 6, headed by Virginia Earle and Johnnies. Others were Clara Thropp co., Rooney and Bent, Mareo, Mitchell and Marron, Wolfing's stallions, Mosher, Houghton and Mosher. The good attendance keeps up.

NEW BEDFORD, MASS.—Lincoln Park Theatre (I. W. Phelps, mgr.): Andy Amann and Florence Hartley, Adolph Adams, Miles and Rickard, and Roattino and Stevens 6-11. Business was badly paralyzed for a few weeks, on account of the street railway strike, but large crowds are again patronizing this favorite resort.

SAGINAW, MICH.—Riverside Park Casino (L. W. Richards, mgr.): Adair and Dahn, Norma Romano, Mack and Elliott, Dan Quinlan and Keller Mack, Anita Lawrence and her Eight Sunbonnet Girls July 29-4. Very good bill and excellent houses. The Misses Delmore, Paul the Mystifier, La Tell Brothers, La Adelia, Flood Brothers, 5-11.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Arnold and Gardner, Christopher, Harry Haley, Hayden, Byron and Blanch 6-11 to good patronage.——Spring Grove Casino (Tom Powell, mgr.): Millard Brothers (return), Charles Harris, Irma Wykoff and co., Lillian Ashley, Dunbar's Goat Circus 5-11 to good houses.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Barlow and Kane, May Hoey, Grace Lyon, and Lottie Fayette drew well 6-11.——Eldridge Park (Enoch Little, mgr.): The Lawlows, Robin, Howell and Scott, and Claire McLaughlin 6-11. Large business.

BINGHAMTON, N. Y.—Ross Park (J. P. E. Clark, mgr.): Tanna and Thardo, De Veaux and De Veaux, Bending Bonda, Brand Sisters, and Eckles and Warner 6-11.——White City (L. E. Wagner, mgr.): Burrows, Travis and co., Siddons, Convorse, and Richards and Legett 6-11.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Joe Deming, Morgan and Cline, Gerald, Pero and Wilson, Billy Durant, Frank Bell, and Alfred Anderson July 30-4. Good business.——Harlem Park (George C. Sackett, mgr.): Artie Hall, Lucille H. Harper, and Hi Greenway 30-4. Immense business.

BRUNSWICK, ME.—Merry Meeting Park: J. W. Gorman's co. in Mr. Planet from Mars July 30-4; good co. and houses. Baker's moving pictures 5; excellent; packed house. J. W. Gorman's What Wright Left 6-11.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, lessees and mgrs.): Dawson and Whitfield, Stith and Stith, Harry Valois, Lewather Ives, Barnes and Larma, and pictures July 30-4 pleased large houses.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Fuller, Rose and co., Tegge and Daniel, Luce and Luce, and Howard Saunders July 30-4. Attractions fine; business fair. Washer Brothers, Harney and Haines, Babe Lund, and Lockhart Sisters 6-11.

RACINE, WIS.—Bijou Family (W. C. Tiede, mgr.): West and Benton, Robert Nome, La Mont's cockatoos, Hall and Colborn, Campbell and Brady, Orville Pitcher, the Great Perris, and Orgenita Arnold July 29-4. Business good.

RICHMOND, IND.—NEW PHILLIPS (O. G. Murray, mgr.): Levin and Jackson, Clayton Hufford, Lenore and Fulton, Tom Mack, Barnes and Edwins, and Two Classes pleased very good business 6-11.

SHEBOYGAN, WIS.—Unique Family (Ed P. Kline, mgr.): Hall and Colburn, Robert Nome, West and Benton, Millie Wilson, Lamont's trained Australian cockatoos, and pictures 6-11. Business good.

HELENA, MONT.—Family (Clark and Waegenor, mgr.): Eddie Badger, Fred Williams, William Woolfall, the Hoffmans, and Louise Lester 1-7. Good business; pleased.

ASHLAND, PA.—Woodland Park Theatre: Frank Burt, Bissett and Scott, Dorsch and Russell, Weston and Ramond, and Theresa Rentz 6-11. Good business and bill.

JAMESTOWN, N. Y.—Celoron: Mr. and Mrs. Sidney Drew, Smith and Campbell, Val Veno Brothers, Girl Behind the Drum, May Evans, and Foster 6-11. Business and bill good.

SUNBURY, PA.—Island Park (Fred Byrod, mgr.): Vic Richards, of Dumont's Minstrels; Meakin and Jordan, Goldie Pulce, Joe Cooney, and the Moles 6-11 pleased large audiences.

ELKHART, IND.—Crystal (J. H. Ammons, mgr.): Stinson and Quinlan Twins, Tot Young, Mr. and Mrs. Carter, and Blanche Freeman 6-11. Business exceptionally good.

DOVER, N. H.—Central Park (A. B. Leighton, mgr.): Sherman's moving pictures, Kenney and Hollis, Green Sisters, the Albertys, the Abearns, and Musical Seely July 30-4. Good business; pleased.

BIRMINGHAM, ALA.—East Lake Casino: Vaudeville co. billed to appear July 30-4 failed to appear. Vaudeville 6-11.

HAMMOND, IND.—Grand (H. E. G. Brooks, mgr.): West and Soweler, Alice Van, the Ransoms, July 31-4. Excellent attractions and business.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abdullah Brothers—Park, Bayonne, N. J., 13-18.
Adair and Dahn—Boulevard, Medford, Mass., 13-18.
Adamini and Taylor—Orph., Minneapolis, 13-18.
Addison and Livingston—Avon Park, Youngstown, O., 13-18.
Adler, Flo—G. O. H., Pittsburgh, 13-18, Keith's, Cleveland, 20-25.
Alburtus and Millar—Empire Tour, Eng., 13-31.
Alexas and Schrall—Valley, Syracuse, N. Y., 13-18.
Allen, Josie—Keith's, Phila., 13-18.
Almond, Tom and Edith—Hillside Park, Newark, N. J., 13-18.
Alpha Trio—Proctor's, Albany, N. Y., 13-18.
Alvinos, The—Rocky Point, Prov., 13-18.
American Girls, Three—Pastor's, N. Y., 13-18.
American Newsboys' Quartette—People's, Chgo., 5-18, Alhambra, Chgo., 19-Sept. 1.
American Trumpeters—Ingersoll Park, Des Moines, Ia., 13-18.
Americus Comedy Four—Lakeside Park, Akron, O., 12-18, Rock Springs Park, East Liverpool, 19-25.
Ascott and Eddie—Pastor's, N. Y., 13-18.
ASHTON, MARGARET—Palace, Blackpool, Eng., 13-18, Empire, Holborn, London, 20-25, Ealing, London, 27-Sept. 1.
Austins, The—Logansport, Ind., 13-18.
Austins, Tossing—Fairview Park, Dayton, O., 12-18, Spring Grove Park, Springfield, 19-25.
Avolos, Musical—Keith's, N. Y., 13-18.
Avon Comedy Four—Fontaine Ferry, Louisville, 13-18.
Axtell and Dog Heinie—Chester Park, Cinti., 12-18, Cedar Point, Sandusky, 19-25.
Baader-Le Velle Trio—Forest Park, St. Louis, 13-18.
Banks Duo—Electric Park, Newark, N. J., 13-18.
Bards, Four—Shea's, Toronto, 13-18.
Barnes and Edwins—Walbridge, Toledo, O., 13-18.
Bartholomews, The—Al-Tro Park, Albany, N. Y., 13-18.
Bates and Ernest—Young's Pier, Ocean City, N. J., 13-18.
Bean and Hamilton—Keith's, Cleveland, 13-18.
Beatty and Price—Cook's, Evansville, Ind., 13-18.
Bedini and Arthur—Hammerstein's, N. Y., 6-18.
Bedini, Donat—Keith's, N. Y., 13-18.
BERGERE, VALERIE—M. H., Brighton Beach, N. Y., 13-18.
Bernice and Boy—Maj., Chgo., 13-18.
Berry and Berry—Springbrook Casino, South Bend., Ind., 19-25.
Bertini and Brockway—Columbus, O., 13-18.
Bever, Ben—Keith's, Phila., 13-18.
Bison City Trio—Grand, Hamilton, O., 13-18.
Black and Leslie—Crystal Park, St. Joseph, Mo., 13-18.
Black Hussars—Shea's, Toronto, 13-18, Shea's, Buffalo, 20-25.
Blamphin and Hehr—Star, Atlanta, Ga., 13-18.
Blaney, H. F.—Paragon Park, Boston, 13-18.
Boehm, Elsie—Keith's, N. Y., 13-18.
Bottonelys, The—White City, Binghamton, N. Y., 13-18.
Bowers, Walters and Crocker—Woodland Park, Ashland, Pa., 13-18.
Bowery Boys Quartette—Olympic, Chgo., 13-18.
Bowmany, Fred—Rocky Point, Prov., 13-18.
Boyd, Harry E.—Walbridge, Toledo, 13-18.
Boyd and Yuill—Lyric, Ardmore, I. T., 13-18.
Braatz, Selma—Olympic, Chgo., 13-18.
Bradfords, The—Metropolis Roof, N. Y., 13-18.
Brinkleys, The—Luna Park, Cleveland, O., 13-18.
Broad, Billy—Keith's, Phila., 13-18.
Brooks, Jeanne—Forest Park, Little Rock, Ark., 13-18.
Brooks and Vedder—Keith's, N. Y., 13-18.
Brown, Tom—Keith's, Cleveland, 13-18.
Bruce and Daigneau—Southern Park, Pittsburgh, 13-18.
BUCKNER—O's Budavara, Budapest, Aus., 1-31.
Burke and Urline—Family, Butte, Mont., 13-18.
Burton and Rankin—Forest Park, St. Louis—indefinite.
Burton, Al. H.—Keith's, Boston, 13-18.
Busch Family—Lyric Park, Fort Smith, Ark., 13-18.
Bush and Elliott—Valley, Syracuse, N. Y., 13-18, Island Park, Auburn, 20-25.
Byer, Ben—Keith's, Phila., 13-18.
Byron and Blanch—Star, Muncie, Ind., 13-18.
Cadieux—Olentangy Park, Columbus, O., 13-18.
Calvert—Al-Tro Park, Albany, N. Y., 13-18.
Cameron—Walbridge, Toledo, O. 13-18.
Cameron and Flanigan—Forest Park, Kansas City, 13-18.
Campbell, Louise—Woolworth's, Lancaster, Pa., 13-18.
Campbells, The—Wonderland Park, Danville, Ill., 13-18.
Carl Brothers—Novelty, Colorado Springs, Col., 13-18.
Carlin and Otto—Orph., Denver, 20-25.
Carlos, Charles—Orring Brothers, Mexico, Mex.—indefinite.
Carrollton and Hodges—Lyric Park, South McAllister, I. T., 12-18, Lyric Park, Fort Smith, Ark., 19-25.
Carson, Murray—Proctor's 23d St., 13-18.
Carson and Willard—Keith's, Phila., 13-18, Chase's, Wash., 20-25.
Casad and De Verne—Idora Park, Youngstown, O., 13-18.
Carver, Annette—Henderson's, Coney Island, N. Y., 13-18.
Chadwick Trio—Myer's Lake, Canton, O., 13-18.
Chandler, Anna—Henderson's, Coney Island, N. Y., 13-18.
Chick—Park, Pittsfield, Mass., 13-18.
Childers, Grace—Proctor's, Albany, N. Y., 13-18.
Christopher—Lagoon, Cinti., 12-18.
Clark, Marie—Lagoon, Cinti., 6-18.
Claus and Radcliffe—Maj., Chgo., 13-18.
Clifford and Burke—Proctor's 23d St., 13-18.
Coakley and McBryde—Keith's, Cleveland, 13-18.
Cole and Clemens—Olympic, Chgo., 13-18.
Colonial Septette—M. H., Brighton Beach, N. Y., 13-18.
Columbia Comedy Four—Shea's, Toronto, 13-18.
Collins and Hart—Hammerstein's, N. Y., 13-18.
Coltons, The—Olympic, Chgo., 13-18.
Columbia Quartette—Farm, Toledo, 13-18.
Cook, Carl—Keith's, N. Y., 13-18.
Cornalla and Eddie—Proctor's, Newark, N. J., 13-18.
Courtney, Maude—Palace, London, Eng., 13-Sept. 1.
Cox, Ray—Valley, Syracuse, N. Y., 13-18.
Crawford, Major—Luna Park, Coney Island—indefinite.
Cunningham and Ross—Hoosic Valley Park, North Adams, Mass., 13-18, Berkshire Park, Pittsfield, 20-25.
Cunningham and Smith—Savin Rock, New Haven, Conn., 13-18, Keith's, Boston, 20-25.
Dagwell, Aurie—Olympic, Chgo., 13-18, Columbia, St. Louis, 20, 21.
Daltons, Three—Proctor's, Albany, N. Y., 13-18.
Danovas, The—Lyric Park, Fort Smith, Ark., 13-18.
Darmody—Cedar Point, Sandusky, O., 13-18.
Davenport, Harry—Proctor's 23d St., 13-18.
Davis and Wilson—Rossmore Garden, Far Rockaway—indefinite.
Dauphin, G. N.—Wonderland, Revere Beach, Mass.—indefinite.
De Faye Sisters—Proctor's, Newark, N. J., 13-18.
De Graw Trio—Wonderland, Indianapolis, 13-18.
De Lora, Mlle.—Montmorency Park, Quebec, 13-18.
De Rosa's Dogs—Lagoon, Cinti., 13-18.
De Verne, Thelma—Crystal Park, Sedalia, Mo., 13-18.
Delmar, Maud—Maj., Chgo., 13-18.
Delmore and Oneida—Proctor's, Newark, N. J., 13-18.
Dennette Sisters—Woodlynne Park, Camden, N. J., 13-18.
Deveau, Hubert—Rocky Springs Park, Lancaster, Pa., 13-18.
Devlin and Elwood—Park Bayonne, N. J., 13-18.
Dervin, James T.—Lyric Park, Ardmore, I. T., 13-18.
Diamond, Lew F.—Bijou, Calumet, Mich., 13-18.
Dierickx Bros.—Olympic, Chgo., 13-18, Columbia, St. Louis, 19-25.
Dixon and Ash—Electric Park, Newark, N. J., 13-18.
Dixon, Bowers and Dixon—Idlewild Park, Newark, O., 13-18.
Dixon Brothers—Lake Michigan Park, Muskegon, Mich., 13-18.
Don, Emma—Hippodrome, Birmingham, Eng., 13-18, Hippodrome, Bury, 20-25, Stoke-on-Trent, 27-Sept. 1.
Dorsch and Russell—Celeron Park, Jamestown, N. Y., 1318.
Dowling, Joseph and Myra—Olentangy Park, Columbus, O., 13-18.
Dracula—Novelty, Stockton, Cal., 13-18.
Drew, Dorothy—Alhambra, London, Eng., July 2-Sept. 8.
Dudley, Cheslyn and Burns—Pastor's, N. Y., 13-18.
Dupree, Minnie—Keith's, Phila., 13-18.
Durand Trio—Proctor's 23d St., 13-18.
Duval, Viola—Athletic Park, Buffalo, 13-18.
Dziria—Hammerstein's Roof, N. Y., July 30-18.
Early and Late—Lagoon, Cinti., 13-18.
Eckel and Warner—Electric Park, Albany, 13-18.
Eckert and Berg—Keith's, Cleveland, 13-18, Lakeside Park, Akron, O. 20-25.
ECKHOFF AND GORDON—Maj., Chgo., 13-18, Haymarket, Chgo., 20-25.
Edouin and Edwardes—Moss and Stoll Tour, Eng., April 2-July 31.
Ellis-Nowlan Trio—Keith's, N. Y., 13-18.
Elmo, Pete and Allie—Unique, Los Angeles, Cal., 13-18.
Eltinge, Julian—Palace, London, Eng., July 2-Aug. 25.
Elton, Sam—M. H., Brighton Beach, N. Y., 13-18.
Emmericke, Louise—Chester Park, Cinti., 13-18.
Empire Comedy Four—Keith's, Boston, 13-18.
Engleton, Nan—Park, Meriden, Conn., 13-18, Park, Webster, Mass., 20-25.
Eroll, Leon—Utahna Park, Ogden, U.—indefinite.
Estus, Ed—Hillside Park, Newark, N. J., 13-18.
Evans, George—Maj., Chgo., 13-18.
Everetts, Four—Proctor's 23d St., 13-18.
Everhart—Folies Marigny, Paris, Fr., 1-Sept. 15.
Fabio—Bijou, Lincoln, Neb., 13-18.
Fadettes, The—Keith's, Boston, June 4-Sept. 1.
Fagan and Byron—Keith's, Phila., 13-18.
Fays, The—Hammerstein's N. Y., 6-18.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—indefinite.
Ferreros, The—Woolworth's, Lancaster, Pa., 13-18.
Fields, Will H.—Criterion, Chgo., 13-26.
Fisher and Johnson—Sipe's, Kokomo, Ind., 13-18.
Fiske and McDonough—Orph., Minneapolis, 20-25.
Fiske, Gertrude—Park, Pittsfield, Mass., 13-18.
Fitzgerald and Gilday—Proctor's, Albany, 13-18, Steeplechase, Atlantic City, 20-25.
Fitzgerald and Trainor—Park, Winsted, Conn., 13-18.
Flood Sisters—Hillside Park, Newark, N. J., 13-18.
Fords, Four—Hammerstein's Roof, N. Y., July 30-18.
Forrester and Courthorpe—Maj., Chgo., 13-18.
Fortune and Davis—Valley, Syracuse, N. Y., 13-18.
Fox and Foxie—Fontaine Ferry, Louisville, 13-18.
Fox and Gray—Bergen Beach, L. I., 13-18.
Franciscos, Two—Cook's, Evansville, Ind., 13-18.
Frankel, Fanny—Dominion, Winnipeg, Man., 13-18.
Fredo and Dare—Wenona Beach, Bay City, Mich., 13-18.
Frosini, F. G.—Mannion's Park, St. Louis, 13-18.
Galliani Trio—Henderson's, Coney Island, N. Y., 13-18.
Gardner, Jack—Proctor's, Albany, 13-18, Proctor's, Newark, N. J., 20-25.
Gardner and Maddern—Keith's, N. Y., 13-18, Pastor's, N. Y., 20-25.
Gardner and Stoddard—Greenlawn, L. I., July 30-25.
Gardner and Vincent—Orph., 'Frisco, 12-25.
Garson, Marion—M. H., Brighton Beach, L. I., 13-18, Proctor's, Newark, N. J., 20-25.
Gartelle Brothers—Orph., Salt Lake City, 13-18, Orph., Denver, 20-25.
Gavin, Platt and Peachers—Brookside Park, Athol, Mass., 13-18, Woodland Park, Ashland, Pa., 20-25.
Gaylord, Bonnie—Ingersoll Park, Des Moines, Ia., 12-18.
Gebest, Gertrude—Olentangy Park, Columbus, 13-18.
George and Harrington—Park, Albany, N. Y., 13-18.
Gerald, Musical—Bijou, Oshkosh, Wis., 13-18.
Gerard, Helene—Olympic, Chgo., 13-18.
Gilday and Fox—Woolworth's, Lancaster, Pa., 13-18.
Gilbert, John D.—Proctor's, Newark, N. J., 13-18.
Gilkey, Ethel—Freeport, Ill., 13-18.
Gillies, John M.—Fountain Park, Great Barrington, Mass., 6—indefinite.
Gilmore and Carrol—Air Dome, Moberly, Mo., 13-18.
GILROY, HAYNES AND MONTGOMERY—Novelty, 'Frisco, 20-25.
Girard and Gardner—Proctor's 23d St., 13-18.
Gleasons and Houlihan—Keith's, Boston, 13-18.
Goetz and Nelson—Proctor's 23d St., 13-18.
Golden and Hughes—Electric Park, Bridgeton, N. J., 13-18.
Gordon, Don and Mae—Fairview Park, Dayton, O., 13-18.
Gourley, Keenan and Gourley—Henderson's, Coney Island, N. Y., 13-18.
Gordon, Vidocq and Flynn—Rocky Point, Prov., 13-18.
Gottlob, Mr. and Mrs.—Orph. Park, Webb City, Mo., 12-18, Vaudeville Park, Parsons, Kan., 19-25.
Grant and Hoag—Keith's, Boston, 13-18.
Grant, Sydney—Sacandaga Park, Gloversville, N. Y., 13-18, Valley, Syracuse, 20-25.
Gray's Marionettes—Park, Gloucester, Mass., 13-18.
Hallen and Hayes—Henderson's, Coney Island, N. Y., 13-18.
Hamilton and Wiley—Empire, Springfield, Ill., July 30-25.
Hammond, Mr. and Mrs. Chas. D.—Suburban Park, Vicksburg, Miss., 13-18.
Hanson and Nelson—Valley, Syracuse, N. Y., 13-18.
Hanvey and Doane—Dreamland Park, Decatur, Ill., 13-18.
Harback and Harris—Park, E. Brookfield, Mass., 13-18.
Harrington, Dan J.—Olentangy Park, Columbus, O., 13-18, Spring Grove Park, Springfield, 20-25.
Harrison, Lee—Keith's, Phila., 13-18.
Harrison, Minnie—Electric Park, Newark, N. J., 13-18.
Hathaway, Belle—Electric Park, Newark, N. J., 13-18.
Hayman and Franklin—Hippodrome, Birmingham, Eng., 13-18, Palace, Clacton, 20-25, Hippodrome, Brighton, 27-Sept. 1.
Hayward, Conroy and Hayward—Columbia, St. Louis, 13-18, Haymarket, Chgo., 20-25.
Hazard, John—Keith's, Boston, 13-18.
Hayes and Johnson—Shea's, Buffalo, 13-18.
Hearn, Tom—Folies Marigny, Paris, Fr., 16-31.
Heins, Billy—Athletic Park, Buffalo, 13-18.
HELENA, EDITH—Orph., 'Frisco, 12-25.
Hennings, Lewis and Hennings—Cedar Park, Sandusky, O., 13-18, Casino Park, Kalamazoo, Mich., 20-25.
Herald Square Quartette—Olentangy Park, Columbus, O., 13-18.
Herbert's Dogs—Shea's, Buffalo, 13-18.
HERRMANN, ADELAIDE—Maj., Chgo., 20-25.
Hickman Brothers—Orph., Los Angeles, 12-25.
Hill and Hill—Woolworth's, Lancaster, Pa., 13-18.
Hill and Sylviany—Temple, Detroit, 13-18.
Hill, Will—Paragon Park, Boston—indefinite.
Hinman, Sidney—Wonderland, Milwaukee, Wis., 13-18.
Hoey and Lee—Pastor's, N. Y., 13-18.

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143 W. 47th St., New York.

Hogan, Ernest—Victoria Roof, N. Y., July 30-18.
Holdsworths, The—Metropolis, N. Y., 13-18.
Holland, Zay—Sacandaga Park, Gloversville, N. Y., 13-18, Valley, Syracuse, 20-25.
Holman Brothers—Hillside Park, Newark, N. J., 13-18.
Holmes and Durbyelle—Pastor's, N. Y., 13-18.
Howard Brothers—Empire, Birmingham, Eng., 13-18.
Howard and Linden—Southern, Pittsburgh, 13-18.
Howards, The—Temple, Detroit, 13-18.
Huegel Brothers—Lakeside Park, Akron, O., 13-18.
Hughes and Brown—Pleasure Beach, Bridgeport, Conn., 13-18.
Hughes, Mr. and Mrs. Gene—Proctor's, Newark, N. J., 13-18.
Hussey, George W.—Electric Park, Albany, N. Y., 13-18.
Huston and Dallas—Beacon Park, Webster, Mass., 13-18.
Hyland, Three—Hanover Park, Meriden, Conn., 13-18.
Ingersoll and Stark—Olympic, Chgo., 13-18.
Inman, W. A.—Proctor's, Newark, N. J., 13-18.
Innes and Ryan—Forest Park, Kansas City, 12-18, Ingersoll Park, Des Moines, Ia., 19-25.
James, Belle—Rocky Point, Prov., 13-18.
Jansen, Herr—Myers' Lake, Canton, O., 13-18.
Jeanre and Ellsworth—Rocky Point, Prov., 13-18.
Jeans, Hugh—Woolworth's, Lancaster, Pa., 13-18.
Jewell's Manikins—White City, Chgo.—indefinite.
Johnson, Billy—Oakwood Park, Pittsburgh, 13-18.
Johnson, Carroll—Farm, Toledo, 13-18.
Johns, Johnnie—Park, Bayonne, N. J., 13-18.
JOHNSTONS, THE MUSICAL—Alhambra, London, Eng., July 2-Sept. 8.
Jones and Hite—Keith's, Cleveland, 13-18.
Jones and Sutton—Cascade Park, New Castle, Pa., 13-18.
Jones, Morris—Olympic, Chgo., 13-18.
Jordan and Harvey—Keith's, N. Y., 13-18.
Kalno, Charles and Ada—Lake Nipmuc, Uxbridge, Mass., 13-18.
Karabanza Japs—Eden Musee, N. Y.—indefinite.
Karno, Fred—Keith's, N. Y., 13-18, Proctor's 58th St., 20-25.
Kaufmann Troupe—Ingersoll Park, Des Moines, Ia., 13-18.
Keife, Zena—Keith's, Prov., R. I., July 23-Aug. 25.
Kelcy, Mr. and Mrs. Alfred—Maj., Chgo., 13-18.
Kelly, Norah—Pastor's, N. Y., 13-18.
Kelly and Kent—Orph., Los Angeles, 6-18.
Kennedy and Quatrelli—Hillside Park, Newark, N. J., 13-18.
Kent, Dorothy—Rocky Point, Prov., 13-18.
Kitafurus Troupe—Shea's, Toronto, 13-18.
Klein and Clifton—Shea's, Toronto, 13-18, Farm, Toledo, O., 20-25.
Kleist, Paul—San Souci Park, Chgo., 12-18.
Kohler and Marion—Crest Pier, Wildwood, N. J., 13-18.
Koppe and Koppe—Wildwood Park, Putnam, Conn., 13-18.
Le Clair and West—Ocean Pier, Sea Isle City, N. J., 13-18.
La Clear and Bowen—Wonderland Park, Revere Beach, Boston—indefinite.
La Gette—Bijou, Appleton, Wis., 13-18.
La Mont and Paulette—Phillips', Richmond, Ind., 13-18.
La Tell, Edwin—Shea's, Toronto, 13-18.
La Vine, Ed—Forest Park, St. Louis, 13-18.
Lambert and Williams—Lakeview Park, Middletown, Conn., 13-18.
Lancaster, Tom—Savin Rock, New Haven, Conn., 13-18.
Lawrence and Harrington—Proctor's, Newark, N. J., 13-18.
Le Clair, Harry—Woodland Park, Ashland, Pa., 13-18, Dorney Park, Allentown, 20-25.
Le Dent—Henderson's, Coney Island, N. Y., 19-25.
Le Pages, The—Apollo, Berlin, Germany, Sept. 1-30.
Lee, Irene—Electric Park, Albany, N. Y., 13-18.
Leffels, The—Henderson's, Coney Island, N. Y., 13-18.
Leightons, The—Olympic, Chgo., 13-18.
Leonard and Bastedo—Hanlan's Point, Toronto, 13-18.
Leonard, Gus—Olcott Beach, N. Y., 13-18.
Leonhardt—Park, Wheeling, W. Va., 13-18.
Leslie, Bert—Columbia, St. Louis, 13-18, Olympic, Chgo., 20-25.
Lester and Quinn—Keith's, Boston, 13-18.
Levino, Dolph and Susie—Pastor's, N. Y., 13-18.
Lewis, Al.—Lagoon, Cinti., 13-18.
Litchfield, Mr. and Mrs. Neil—Electric Park, Albany, N. Y., 13-18.
Little Girl from Nowhere—Pastor's, N. Y., 13-18.
Liviera, Three—M. H., Brighton Beach, N. Y., 13-18.
Lombard, Preston—Woodside Park, Phila., Pa.—indefinite.
Louie, Mme.—Luna Park, Coney Island—indefinite.
Luce and Luce—Temple, Detroit, 20-25.
Lucy and Lucier—Robinson Park, Fort Wayne, Ind., 13-18.
Lukens, Four—Sohmer Park, Montreal, 6-18.
Lyric Trio—Keith's, Boston, 13-18.
McCarthy, Myles—Robinson Park, Ft. Wayne, Ind.—indefinite.
McDonough, Ethel—Shea's, Toronto, 13-18.
McDuff, James—Calumet, Mich., 13-18, Marquette 20-25.
McGuire, Johnnie—Paragon Park, Boston, 13-18.
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McWaters and Tyson—Orph., Los Angeles, 6-18.
Macart's Dogs and Monkeys—Orph., Salt Lake City, 13-18.
Mack and Elliott—Walbridge, Toledo, 13-18.
Magnani Family—Orrin Brothers, Mexico—indefinite.
Majestic Trio—Orph., Salt Lake, 13-18.
Malverne and Thomas—Keith's, Phila., 13-18.
Marco Twins—Orph., Los Angeles, 13-18.
Mardo Trio—Forest Park, St. Louis, 13-18.
Mareena, Nevaro and Mareena—Farm, Toledo, O., 13-18.
Markey and Moran—Park, Bayonne, N. J., 13-18.
Marion and Deane—Keith's, Phila., 13-18.
Marion and Pearl—Henderson's, Coney Island, N. Y., 13-18.
Marror and Schellburg—Keith's, Phila., 13-18.
Marshal, Bert—Point Gratiot Park, Dunkirk, N. Y., 12-18.
Marshall and Lorraine—Keith's, N. Y., 13-18.
Marshaw, Mona—Suburban Park, Vicksburg, Miss., 13-18.
Martin, Dave and Percie—Grand, Bellingham, Wash., 13-18, Grand, Everett, 20-26.
Martinette and Sylvester—White City, Chgo., 13-18.
Marzella's Cockatoos—Henderson's, Coney Island, N. Y., 13-18.
Mathieu—Bijou, Racine, Wis., 13-18, Unique, Sheboygan, 20-25.
Maynard, Lillian—Luna Park, Pittsburgh, 13-18.
Meier and Mora—South Africa, April 1-Aug. 15.
Melnotte-La Nole Trio—Keith's, N. Y., 13-18.
Melville and Conway—Island Park, Easton, Pa., 13-18, Manila Grove, Tamaqua, 20-25.
Metropolitan Opera Trio—Wenona Beach, Bay City, Mich., 12-18, Riverside Park, Saginaw, 19-25.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Millard Brothers—Olympic, Chgo., 13-18.
Millman Trio—Olympia, Paris, Fr., Sept. 17-28.
Miller, Jack—Maj., Chgo., 13-18.
Mills and Morris—St. Louis, 13-25.
Minto, Harry—Pastor's, N. Y., 13-18.
Miskel, Cora—Leavenworth, Kan., 13-18.
Montague's Cockatoos—Young's Pier, Atlantic City, N. J.—indefinite.
Monte Myro Troupe—Rocky Point, Prov., 13-18.
Mooney and Holbein—Palace, London, Eng., July 23-21.
Morelli, Mme.—Luna Park, Coney Island—indefinite.
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(*Continued on page 15.*)

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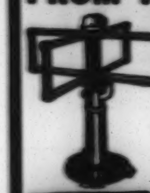

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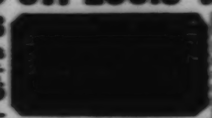

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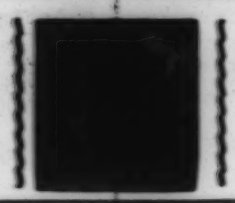

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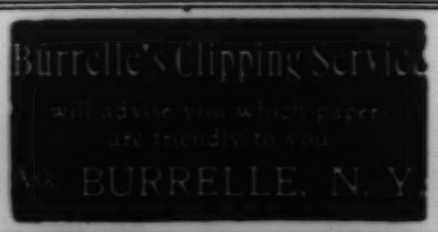

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